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Kinematograph WEEKLY

1/6

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KINEMATOGRAPH WEEKLY
May 31, 1951

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No. 2,292 Thursday, May 31, 1951. Vol. 411.

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CEA Tax Bombshell at Bournemouth Conference

TREASURY COMPROMISE REJECTED

Finance Bill Amendment to be Tabled

THREAT TO PRODUCTION LEVY

THE general purposes committee of the CEA has rejected the Treasury's compromise Tax proposals. The general council has been recommended by a great majority on the committee to go ahead with an all-out fight against the Budget proposals, using as a chief weapon a threat that British producers will receive no more levy support when the first year's Eady scheme comes to an end.

After a long meeting at Bournemouth, on Tuesday, the General purposes committee decided that the officers should be empowered to arrange for an amendment to the Finance Bill to be tabled in Parliament as quickly as possible. The wording of the resolution will have the effect of negativing Part 2 of the Finance Bill as it affects kinema entertainments tax while at the same time not conflicting with the CEA campaign policy.

The "Kine." reporter says that both ABC and the Rank Organisation opposed the Treasury's compromise proposals.

The general council was recommended to send a formal resolution to Sir Wilfrid Eady pointing out that the association was unable to accept the proposals. The exhibitors hope that they can carry on negotiations with the Treasury, but if they do so they will insist on meeting the Chancellor, Hugh Gaitskell, in person.

It was contended in committee on Tuesday that the most which the Treasury can now do is to leave the Budget proposals as they appeared in the Finance Bill, and instead of ploughing back £2½ millions into the industry to keep the whole of the £10 millions. It was repeatedly argued that the CEA strength rests on the fact that unless exhibitors continue the voluntary levy scheme the British Government will have a heavy responsibility to carry so far as the plight of British film producers is concerned. This they consider to be the key to the whole situation.

On Tuesday evening it was assumed by the majority of members of the general purposes committee that the general council would automatically endorse this decision, especially as the circuits, and not the independents, had given the lead.

The first step in the intensified campaign will be on Friday, when the CEA petition which is believed to amount to about 4,000,000 signatures will be handed to Col. Crosthwaite-Eyre (Cons. New Forest), who will in turn present it to the House.

Recommended to Meet SCMA

After the general purposes committee on Tuesday afternoon, it was stated that the general council would be recommended to meet the SCMA to discuss the possibility of giving managers a cost-of-living bonus.

STUDIO PAY "BREAKAWAY" CRISIS AVERTED

THREATENED "breakaway" by the National Association of Theatrical and Kine Employees in the negotiations on the Joint Industrial Council for wage increases has been averted by progress made at the annual meeting of the JIC last week.

The council is meeting again today (Thursday), when the main item on the agenda will be the wage increases covering the whole of the industry—and NATKE will take part.

Earlier this month it appeared likely that the whole structure of the JIC might temporarily break down over a suggestion that each individual union, NATKE, ETU and ACT, should make a separate approach to producers for immediate increases in wages.

This would have meant the shelving of the all-in agreement for the three unions which is to be discussed today.

Tom O'Brien, NATKE general secretary, told the KINE. on Tuesday: "The other unions have identified themselves with our claim and we are now negotiating jointly. I have confidence that our next meeting will produce good results.

CHILDREN'S FILMS HAVE £60,000 FOR FIRST YEAR

Production Company To Be Formed

THE provisional committee of the four trade associations ASFP, BFPA, CEA and KRS has recommended proposals for the promotion of the production of children's entertainment films based on the allocation of 5 per cent. of the British Film Production Fund for this purpose.

After consideration the committee has unanimously decided to recommend that at the outset the organisation to be set up should be based upon the following procedure.

To devote the whole of the money received from the British Film Production Fund in the first year or two after the payment of preliminary and administrative expenses to the production of suitable children's entertainment

Continued on page 18B

McCARTHY WILL SEE SHAWCROSS AGAIN

WITHIN a few hours of his arrival in London from the Continent on Sunday, John McCarthy, chief of the international division MPA called upon Sir Hartley Shawcross, President of the Board of Trade, and E. G. Somervell, Under Secretary.

The meeting was purely a courtesy visit and had no trade significance, Mr. McCarthy told the KINE. He hoped, however, to have a further meeting with Sir Hartley before he leaves in the *Queen Elizabeth* on Thursday.

"I cannot anticipate discussion at the moment," Mr. McCarthy said, "but obviously there are many matters which will require early attention. You may call our meetings preliminaries to these discussions. I shall be returning to England in July," he added.

On Wednesday, Mr. McCarthy lunched with R. P. Baker, BFPA president, and Sir Henry French, director general. Later he had talks with American executives.

Mr. McCarthy has signed an agreement with Italy: his negotiations with France have been deferred owing to the general election there.

WAGE BASIS WILL BE NATIONAL

Exhibitors To Meet NATKE Demand

THE general council of the CEA is recommended by the general purposes committee to authorise negotiations with NATKE for the wage part of the new agreement which must be completed by July 12.

The KINE. reporter says that this means that wages will now be discussed at a national level. The interest of the branches in maintaining their own wage systems will, however, be safeguarded if the committee is successful in completing an agreement which provides for percentage increases for various grades of staff without becoming involved in discussing new wage scales.

This will be the CEA approach to the discussions which are expected to start next week.

As previously reported NATKE had made a national basis a condition of negotiations.

The general council was being told of completion of talks concerning conditions to be included in the new agreement. NATKE asks that when the present agreement ends on July 17, there is no delay in operating a new one. The CEA general council was also discussing the union plea for interim wage increases, but the feeling prior to the meeting was that no concession would be made on this point.

This is a summary of the CEA negotiating committee report:

The committee refused to accept demands for three weeks' paid holiday after three years' service, but agreed to ask the general council to consider giving two weeks' paid

Continued on page 5

NO BLACKLIST OF EADY DEFAULTERS

The British Film Production Fund has suggested to the CEA that the names of all defaulters under the Eady Scheme who do not pay their levy should be reported to the joint CEA-KRS committee for appropriate action.

The CEA committee consider it against the interests of members as the association's duty is to protect its members, and has rejected this proposal. It is, however, prepared to discuss the matter of those members who are not paying the levy at an early meeting of the joint CEA-KRS committee.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

ALTHOUGH no official announcement has been made by MPA, it may be assumed that one of the subjects discussed on Wednesday by John McCarthy with U.S executives over here is the probable effect of the Treasury's alternative tax proposals on the revenues of American pictures. It is a matter of considerable importance, for their co-operation is an essential for the success of the scheme.

Otherwise McCarthy's visit produced little news. His visit on Monday to Sir Hartley Shawcross and R. G. Somervell amounted to little other than a courtesy visit and a production of credentials to Harold Wilson's successor. But this, as McCarthy told me, was an essential preliminary to the discussions which must take place before the expiry of the Anglo-American agreement at the end of September.

McCarthy was diplomatically reticent concerning the future progress of these international talks, but he agreed that these important matters must receive early consideration. It is possible that preliminary procedure may be agreed with Sir Hartley before McCarthy sails for the States on Thursday. One factor which may have a bearing upon future talks is that the Board of Trade statistics issued last week show that in 1950 the Americans took more at the box-office than in 1949.

IT was pretty obvious that the controversy between the Birmingham branch and president Mears concerning the wording of the entertainments tax resolution would lead nowhere, and I think the branch has acted wisely in letting the matter drop.

But one important fact does emerge from the exchanges and I am glad that chairman Cozens recognised its significance. It was that perhaps a mistake was made "in not allowing the Press to report everything that was said."

We rarely have to complain of the Birmingham branch in this connection, but Cozens' handsome admission of the value of the Press deserves the careful consideration of other branches that show unwarranted secrecy in their discussions.

THIS year's sales convention of Columbia which opens at Margate on Friday is of particular interest. It coincides with the thirtieth anniversary of the formation of the company and will afford the opportunity, I understand, for important statements about the organisation's future plans to be made by Jack Cohn, executive vice-president, Joseph A. McConville, president of Columbia International, and Max Thorpe, British managing director.

The Margate convention will last four days and after further consultations with Thorpe, both Cohn and McConville will leave for the Continent, where a meeting of the company's European representatives will open in Rome on June 13.

A TRIBUTE to British Railways was paid by George Minter, of Renown, who tells me that he was able to make a provincial tour of some 1,600 miles within three days. In that time he attended Press shows of "Tom Brown's Schooldays" at Glasgow, Newcastle, Manchester, Birmingham and Bristol.

And, he told me on Monday, he was more than encouraged by the reception given the picture. It was a great hit with the provincial critics, he said. Their opinion of the picture was everywhere very much higher than that of the national reviewers.

George took the opportunity of sounding both Press men and exhibitors on the choice of "Scrooge" as his next subject. Everyone was enthusiastic about the subject and particularly about his casting of Alastair Sim. One circuit supervisor told him it was a "certainty" and would enable him to cut his advertising allocation for the playdate by half.

One thing that amazed George was the ignorance shown by local executives and exhibitors of the programmes shown by the opposition. Time and again, he said, he asked what they were up against when showing "Tom Brown" and more often than not they hadn't the slightest idea. That, he considers, is a fault in our showmanship make-up which needs rectifying if business is to be as good as it should.

IT is proper that film makers of today should honour the men who created their art. Such a man is George Pearson, who was appointed one of the first six Fellows of the British Film Academy. A condition of this award is that the recipient shall deliver a paper, and for Pearson's paper on May 22—reported on another page — the Hammer Theatre should have been crowded with members anxious to learn from a giant of the past—but it wasn't.

In the years between the wars the name of Welsh-Pearson was outstanding in British production. The reason became apparent during this autobiographical paper: in George Pearson are combined the merits of sound technical knowledge, artistic integrity and business common sense.

We heard of the pangs that preceded the birth of a film; we heard how, by the exercise of ingenuity, films made on a tiny budget were nevertheless given what is today called production value; but we were also given figures showing a comforting relationship between cost and gross. Some of us felt that if the film trade today boasted more men with these three attributes British production might be in a more stable condition.

THE story of kinemas in America closing at the rate of 100 a month and the hard times in Hollywood was heard first hand by trade members last week at the London Cinema Club Luncheon. It was from the controversial Orson Welles, who, in a lively and witty manner, spoke some of the soundest sense about our industry that I've heard.

The old Hollywood as we have known it for 25 years is virtually finished, he said. It has taken on a new shape, and the things mainly responsible for this are the divorcement of production from distribution and exhibition, and the rapid development of television.

It is his view that in the future there will be fewer kinemas, fewer films and fewer actors and actresses. "You cannot grind out art like sausages," he added.

MR. WELLES apparently does not take a very good view of the Hollywood back-room boys whom he referred to with their 7,000 mahogany desks and batteries of telephones. Their job, he added cynically, was to prevent the producers doing what they wanted. This naturally put him well on the side of exhibitors who showed their appreciation in no uncertain manner.

He also got home with his reference to banks and bankers. If they are allowed to read scripts why shouldn't I be entitled to inspect their books, he asked. "Bankers and producers just don't mix. They are individuals with diametrically opposed views."

He asked is it the basic purpose of the industry to give work to the largest number of people or entertainment to the largest number. There is no future for just keeping people gainfully employed.

His final words of wisdom were "a good picture is never shown to enough people and a bad picture is shown to too many."

The luncheon was presided over by Major Alfred Davis and was one of their best attended.

VERY few opportunities of publicity for his films ever get by Arthur Dent, so it was not surprising that he should preside at a Press party last week for comedian Ben Wrigley, who is in London now as a star in Nat Karson's current variety at the Empire, Leicester Square.

It was in 1949 that Arthur made

Continued at foot of column 4

this eccentric comedian the star of two Adelphi films. "Melody in the Dark" and "High Jinks in Society," and Wrigley has since rocketed to favour not only here but in America and Sweden. His success is another tribute to Arthur Dent's flairs not only for showmanship but for spotting good showmanship material in its embryo stage.

IN his usual racy and cheery style, John Paddy Carstairs has dropped me a line about the opening by JARO in New York of "Tony Draws a Horse," which, he says, had an excellent Press and "is doing mightily." This is Paddy's third dollar-earner—the other two were "Sleeping Car to Trieste" and "The Chiltern Hundreds." Now, I imagine, he is waiting for the trade and public response here to his latest picture, "Talk of a Million," which AB-Pathé is trade showing next week. At the moment Paddy has another exhibition of his paintings in gouache at the Redfern Galleries.

THE STROLLER.

LATE FILM REVIEWS

FAREWELL TO YESTERDAY

20th Century-Fox. American (U). Produced by Edmund Reek. 7,034 feet. Release not fixed.

SUPERBLY handled full-length documentary covering through Movietone all the major events since the end of World War One to the close of World War Two and the opening of hostilities in Korea. Famous and infamous personalities, such as Wilson, Chamberlain, Churchill, Roosevelt, Truman, Stalin, Mussolini and Hitler, are introduced and all significant events, both political and military, are duly emphasised. Complete history, its message is that appeasement inevitably leads to trouble and that preparation is the only way to prevent World War Three. Its urgency more than atones for its footage. Definitely a film that demands wide playing time. Excellent interest proposition.

OF MEN AND MUSIC

20th Century-Fox. American (U). Directed by Irving Reis. 7,314 feet. Release not fixed.

HIGH-CLASS screen concert introducing Artur Rubenstein, pianist; Jascha Heifetz, violinist; Jan Peerce and Nadine Conner, singers; and Dimitri Mitropoulos and the New York Philharmonic Symphony Orchestra. The famous stars live up to their reputations while they are actually performing, but the individual build-ups are a trifle forced. Beautifully photographed and brilliantly recorded, the film should nevertheless enthral every real music lover. Only the kinema could put on such a tremendous bill at popular prices. Outstanding prestige booking.

WAGE BASIS—Contd.

holiday after a year's service.

Answering CEA complaints, the union agreed to consider whether holiday money should only be paid pro rata after six months' service.

The Scottish branch will discuss the plea for more recognised holidays in Scotland.

The CEA agreed to include a clause making the employer responsible for maintenance of uniforms.

The clause which provides that managements shall provide, where practicable and necessary during the holiday periods, substitutes to undertake duties of staff on holiday is to be moved from the projectionist section of the agreement so as to cover all grades.

NATKE agreed to support the training of women operators because of the present projection-room crisis.

NATKE suggested that the adjustment of regrading on grounds of anomaly had not worked satisfactorily. It was contended that, as a result, all gradings had been "frozen." The union wanted cases discussed locally according to merit.

The CEA agreed providing the system will work both ways.

Tom O'Brien, general secretary of the union, raised the matter of a special agreement for West End theatres. The CEA argued that special agreements could not be made for selected groups of kinemas. The union will submit a list of kinemas affected by its demands so that the CEA can look into the matter in more detail. But little hope was given that NATKE demands would be met.

The CEA will consider a clause that in all cases of vacancies the manager applies to the local union secretary for a list of unemployed members.

The union asked for a closed shop policy on the ground that it helped the CEA in its support of ET campaign, Sunday opening levies and so on. The committee said the CEA membership would not accept such a proposal.

A debate on Sunday opening followed, the union complaining that it was not being adequately consulted. The CEA said the branches had been told that in all cases of applications for S.O. the NATKE should be consulted and represented on any committee formed.

The union raised a claim for a 44-hours week for projectionists. The CEA argued that this would mean a 44-hours week plus an automatic overtime rate for a further four hours, because of staff shortage. The committee favours more elasticity in arrangements for time off.

The CEA will recommend all members to pay wages on Friday.

The union wanted allocations of duties to be "in the category" for which employee was engaged, subject to emergency arrangements. It was left for discussion at branch level.

The union complained that when higher-paid employees were sick and a lower-paid employee took the job, the latter's money was not made up. The CEA said to press this point would lead to existing privilege of an employee receiving full pay in sickness being lost.

FESTIVAL YEAR KINE.-MGM PRIZE-WINNERS

THE KINE.-MGM Showmanship Contest, now entering into its third year, has been acclaimed as one of the most encouraging contributions to the "Better Business" ideal that has yet been conceived.

Open to every exhibitor who plays MGM product, there has been a mounting number of entries from ABC, CMA and independents and, in the words of Leslie Williams, MGM advertising and publicity director, "We look forward to an avalanche next year."

Winners of the 1950-51 campaign have been adjudged as follows: (1) Engraved Silver Lion and £100, R. W. Parker, Regal (ABC), Torquay; (2) Engraved Silver Lion and £50, W. Gray, Regal (ABC), Kilmarnock, whose percentages achieved for consistency, an important element in the final decision, were 80.6 and 74.3.

The next four are listed as follows:—

G. C. Williams, Regent, Chatham (69.4), who was second last year.

S. E. Pascoe-Williams, Ritz (ABC), Woking (67.4). T. Jones, Regal (ABC), Cheltenham (63.3), and H. M. Bunge, Regal (ABC), Salisbury (63.2).

All awards this year will carry the emblem of the Festival of Britain.

The judges for the competition were D. J. Goodlatte, managing director, ABC; Sam Eckman, jnr., managing director, MGM; Theo. Fligelstone, and A. L. Carter, Editor of the KINE.

PANEL TO PROTECT FILM PRINTS

Half the damage done to prints is due to scratching, and perforation accounts for another 31 per cent. of the total, according to a report made to the meeting of the Film Damage Advisory Committee on Tuesday afternoon.

It was pointed out that at this stage the Committee is dealing with the problem as a whole and not on an individual basis. Ultimate object is to recommend that all prints received by projectionists will be treated so that no further action is required by them prior to projection.

As an interim measure, the committee has recommended that the labels on cans should be overstamped "waxed" or "processed."

Later the committee hopes to issue recommendations on the following subjects: print, waxing and other protective treatments; splicing and joins; storage conditions; reporting film damage; care of prints; maintenance of equipment; and equipment design.

The members of the committee are: N. Mole (ABC); H. Lambert (CEA); R. Pulman (CMA); W. Strachan (FLA); Leslie Wakefield and R. A. Rigby (IAKM); D. Wratten (Kodak); A. E. Ellis, W. Albrecht and J. L. Heywood (KRS); F. H. Woods (NATKE); and Howard Cricks. J. L. Heywood is chairman.

This Was The Treasury's Compromise

DETAILS OF EADY'S TAX OFFER

THESE are the final proposals for ET relief made to the industry by the Treasury:—

All seats up to 1s. to remain as they are now; that is, at pre-Budget rates of taxation. This leaves the sevenpenny seats exempt of duty.

A new 1s. 1d. seat on which there will be 3½d. tax and a farthing levy to the British Film Production Fund, leaving exhibitors with 9¼d. net.

All seat prices from 1s. 3d. to 1s. 10d., inclusive, to go up by 3d., of which 2d. goes to the Treasury in tax, ½d. to the exhibitor and ½d. to the production fund.

Price ranges above 1s. 10d. will go up as proposed in the Chancellor's Budget speech, plus a penny for the industry. This means that the present 2s. 4d. seat would go to 2s. 7d., of which the entertainments duty would be 1s. 0½d., the exhibitors' net would be 1s. 5¾d. and the levy to the production fund three farthings (i.e., an additional halfpenny to the farthing being paid at present). The exhibitor gets an additional penny by the threepence increase.

The higher prices would jump still further. For example, the present 3s. 7d. would go to 3s. 11d., of which 2¼d. of the increase would go to the Treasury, a halfpenny of the increase to the production fund and a penny of the increase to the exhibitor.

The Treasury estimates that this scheme will provide British production with an additional £1,918,000 by way of levy (to which would be added the £1,500,000 from the extended farthing levy under the present Eady scheme). In addition the new proposals are expected to yield between £218,000 and £267,000 to British producers by way of additional film hire.

The income to the Treasury by way of increased entertainments duty is calculated like this: Seats under 1s. will yield nothing; but if some of these seat prices are increased by exhibitors, they come into a higher tax category; the Treasury thinks the increased tax will be from nil to £721,000 as a maximum.

But the increased tax rates on the higher-priced seats will bring in £7,254,000, which is less than £250,000 below the additional net receipts estimated in the Budget.

The exhibitor, says the Treasury, will gain nothing more on seats below 1s. unless prices are increased. If prices are increased, the additional net to the exhibitor will be up to £555,000. The additional receipts from the seats above 1s. will be £2,436,000. But between £870,000 and £1,067,000 is expected to go in additional film hire so that the net gain to exhibitors will be between £1,566,000 and £1,924,000.

The Treasury adds that the scheme is expected to give American producers and renters

Continued at foot of col. 4

ET CONCESSIONS SHOULD GO TO WORKERS FIRST

O'Brien Tells Treasury

A DEPUTATION from the National Association of Theatrical and Kine Employees, headed by the general secretary, Tom O'Brien, saw Douglas Jay, financial secretary to the Treasury, on Monday on the impact of entertainments tax on the industry's workers.

Mr. O'Brien afterwards told a reporter: "The Treasury gave sympathetic consideration to our case and Mr. Jay promised us that he would convey our sentiments to the Chancellor, but he made it clear that the Treasury cannot involve itself in any way with current wage claims of any industry in connection with taxation proposals."

The deputation told Mr. Jay that the Budget tax proposals may seriously jeopardise the union's wages application to kinema owners. The union, which has members on the exhibition, distribution and production sides of the industry, is protesting against exclusion from the talks on the extension of the film production fund.

After the deputation had seen Mr. Jay, Mr. O'Brien told a reporter: "Our case is that any concession in entertainments tax should go first of all to the kinema workers who, through ourselves as the union, are now negotiating a national wage claim with the Cinematograph Exhibitors' Association.

"The CEA broke off negotiations when the tax was imposed and we decline to agree under any circumstances that our wage claims were in any way dependent or additional on the entertainments tax or other fiscal considerations. Subsequently, negotiations were resumed unconditionally."

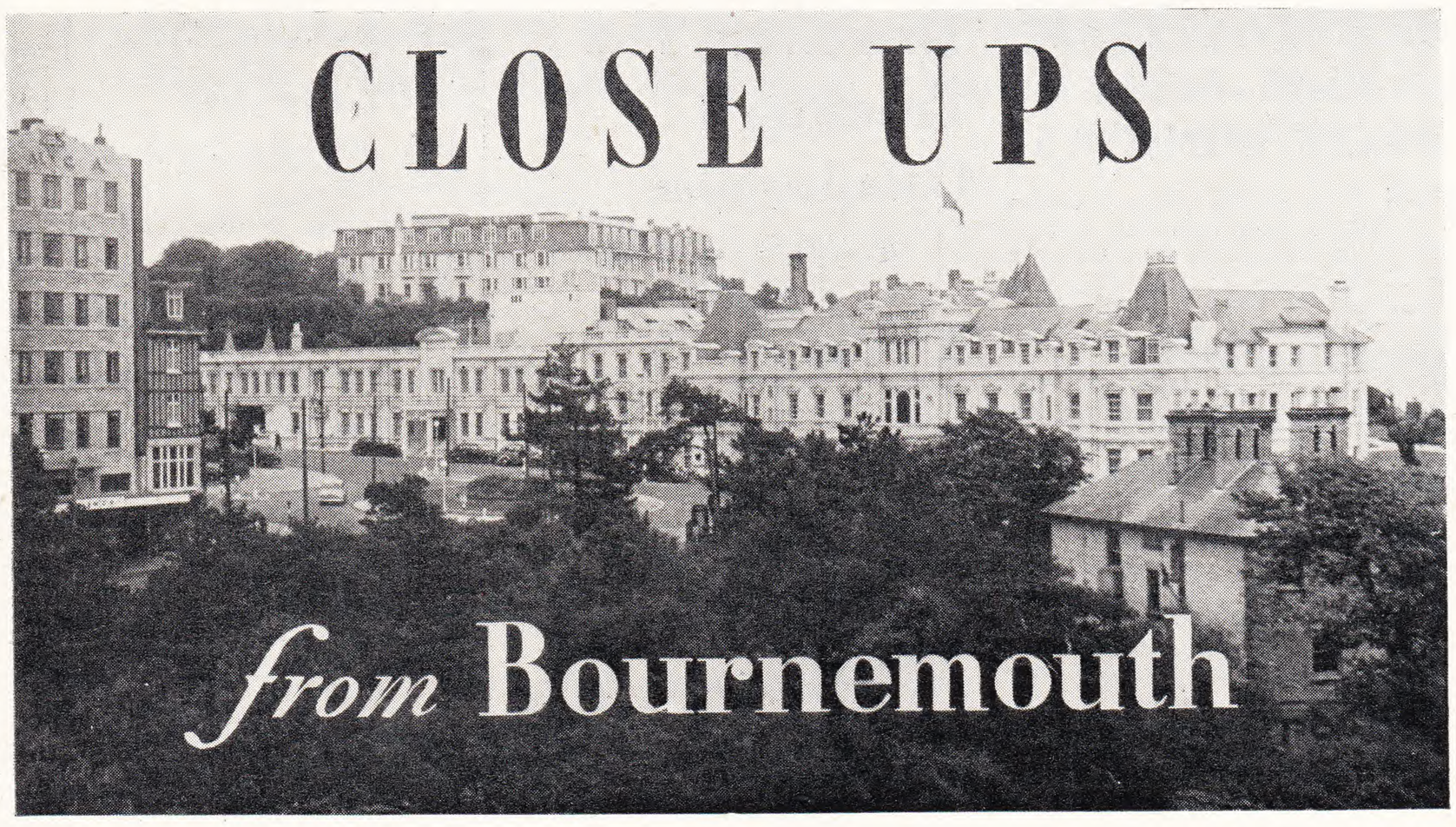
CMA Men Given Odeon Canadian Jobs

Two members of the Odeon organisation in London, England, Ivor Smith and C. R. B. Salmon, have taken over posts at the Toronto head office of Odeon Theatres (Canada), Ltd. Salmon has become secretary-treasurer of the Canadian company while Smith has been appointed general assistant to general manager Dave Griesdorf, it is reported.

additional revenue from £652,000 to £800,000.

The Treasury proposals would mean the 1s. 3d. seat going to 1s. 6d., by which the exhibitor would get an extra halfpenny—or similarly, the 1s. 10d. goes up to 2s. 1d., giving the exhibitor a net of 1s. 1¼d. instead of the 1s. ¾d. on the present price.

The maximum benefit to exhibitors works out at about £410 per kinema on average. The halfpenny extra on the popular price is estimated by some exhibitors to yield an additional benefit of about £4 per week in a small hall which has 3,000 admissions a week.



CLOSE UPS *from* Bournemouth

DULL and thundery weather greeted those delegates who checked in on Sunday at the 1951 extended summer meeting at Bournemouth. Many, particularly members of the tax committee, doubtless associated the weather conditions outside the Royal Bath Hotel—the headquarters—with the electric atmosphere which presaged the storm that was anticipated over the tax discussion. Even those who knew little of the latest situation in the talks with the Treasury felt this atmosphere.

There were many informal meetings, some furtive because much of the knowledge upon which these discussions were based was ill-informed, while those who were aware of the position had erected a facade of secrecy concerning the Treasury's compromise proposals which was by no means successfully maintained. By Monday night most of us were pretty well aware of the salient points of the alternative.

Speaking to scores of delegates early this week it has been obvious that there was a considerable difference of opinion within the association on this matter. My personal opinion, however, and this was borne out by Tuesday's decision of the general purposes committee was that the majority favoured an outright rejection of the Treasury terms. It was generally felt that the association's strongest card is the production levy which depends upon the voluntary continuation of the existing Eady scheme.

Harry, I know, would like the whole negotiations with the Treasury broken off. On Saturday he was planning for the petition to be presented to Parliament this week—first to a Member on Friday and via him to the House itself by the time the Finance Bill comes up for debate. He seems convinced that with the negotiations broken off the industry has a good chance in an out-and-out fight with no punches pulled. If the general council on Wednesday endorses the recommendation of its general purposes committee, it seems that Harry will have his way.

BUT, while the tax will be the main talking point of the conference, ability of the exhibitor to combine pleasure with even the most critical business was soon in evidence at Bournemouth. Delegates from all parts of the British Isles were arriving from Saturday onwards, and as they gazed at the pleasant prospect across the bay with its floating Showboat, it is possible thoughts of the tax with its floating penny may for the moment at least have receded beyond the horizon.

Quite a few delegates and visitors took the opportunity of a few days' holiday before the conference got under way. Among them were Sir Sidney and Lady Clift. Jack X. Prendergast was an early arrival, so, too, were Walter Eckart (out at golf most of Saturday!), Cecil Mathes, B. T. Davis and Mr. and Mrs. Southan Morris. Willie Kempsell and his family had been entrenched since the previous Tuesday and were making a real holiday in an atmosphere some ten degrees above his native average. Mrs. I. R. Grove, who was establishing her popular tea bar, was another early visitor from over the Border.

S. K. Lewis arrived on Saturday afternoon as sole ABC head office representative until Jack Goodlatte and C. J. Latta arrive for the "Happy Go Lovely" world première.

R. H. Dewes arrived late on Monday evening. He has been in constant touch with Arthur Rank and John Davis, who are both in the States.

CONFERENCE chairman, Geoffrey Bravery, also vice-chairman of the Hants and East Dorset branch, kept his eye on the conference arrivals as well as Saturday business at the Electric.

George Starkey, organising secretary, was looking exhausted before the activities started. Organising a conference, even with such willing helpers as Donald Shave, vice-chairman, and A. G. Inskip, chairman of the entertainment committee, is no easy matter—especially when up to 750 delegates were expected at ten different hotels.

Dave Harris, of Langfords, was shepherding many of the newcomers, and seemed to have the whole hotel at his finger-tips, including the knack of exchanging rooms to oblige those with unsuitable accommodation at such a rate that the hotel management was hard-pressed to keep up with him!

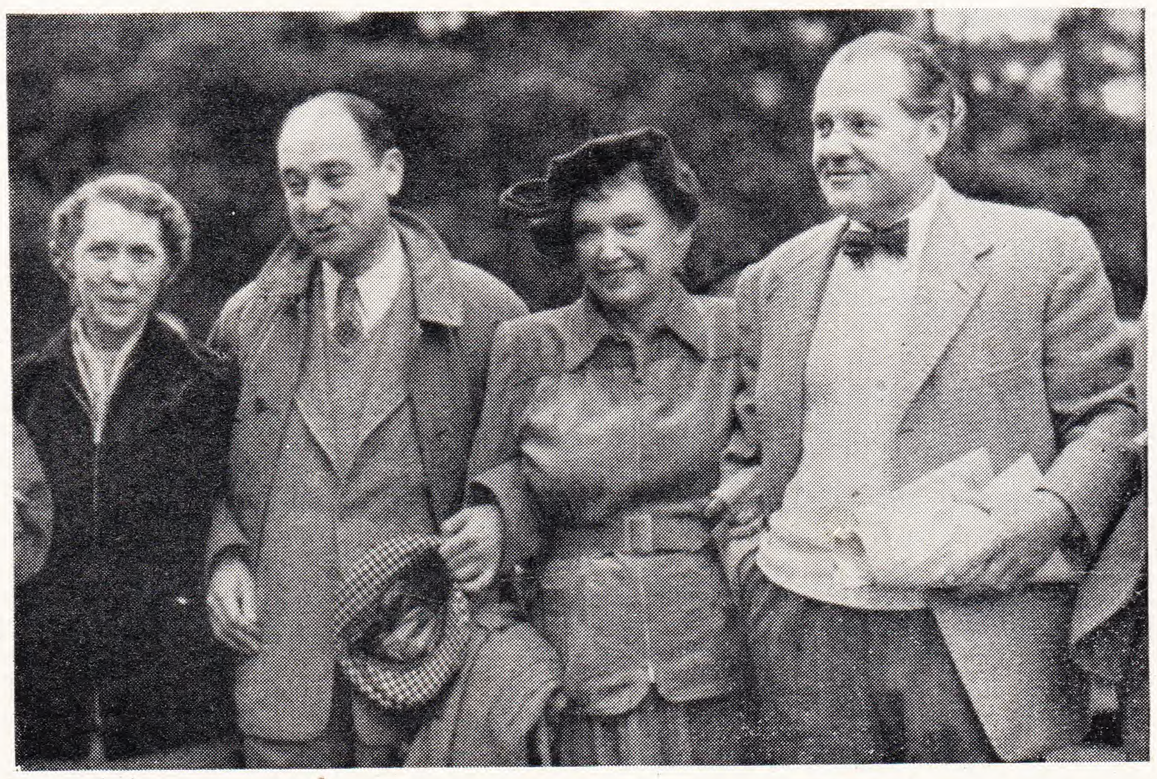
With the weather driving the holiday crowds from the beaches, the matinée business is tremendous. And keep an eye on "Worm's Eye View." It was playing at the ABC, Westover; and delegates out shopping had to cross the road to pass the queues early in the afternoon.

So far, the about town things which have struck us are the absence of any "bally-hoo" of current programmes. Perhaps "bally-hoo" and Bournemouth just don't add up. A few lamp-posts carry small bills for "Happy Go Lovely." There are some tasteful window tie-ups. But that's all so far as I can see at the moment.

ON Saturday evening the toast of "success to the 1951 conference" was drunk in Harry Adley's suite. It was an intimate gathering at which Mrs. Harry Mears, in cape and a rose gown, met delegates while Harry was off to some part of the town making last-minute arrangements for the week's entertainment.

THEY WERE THERE

Exclusive "Kine." Pictures of the First Arrivals



Mrs. Peter Myott, Harry Adley, Mrs. Harry Mears and Donald Shave



Tommy France and Rose Lever

There was Sid Myers justly lauding "The Tales of Hoffmann," Sam King and Mrs. King, Arnold Favell and his wife, and Carl Stack of Warner.

Bill Fielder and Mrs. Fielder appeared a little later. Bill was telling me that the newsreels would show their paces again this year with special conference reels. Although this is a busy news week (some of the Pathé crew are still at Porthcawl—not, however, as a hang over from last year's conference!) the delegates will still be able to see their faces on the screen. Pathé will put on a special reel for public consumption at the première at the Westover tonight (Thursday).

Arthur Abeles was looking his youthful self and, like Jimmy Carreras, had his mind fixed on the big golfing events of the week. They were moving off on Wednesday to take part in the American games at Sunningdale. Arthur Watts, with Mrs. Watts, who arrived in time for dinner, looked a very happy man. "Believe me," he said, "I am glad I'm not president this year." I do believe him.

EUGENE HAMSON, the Manchester general council delegate and immediate past-chairman of the branch, was a lone sheep. Bill Miller and secretary T. E. Robinson had not arrived and he thought it unlikely they would attend—unless they turned up in time to take part at general council. Hamson told me that business in the Midlands is not as bad as it might be in a few months' time. Over a quiet drink we discussed general trends. He was quoting facts to show how hard hit are the medium-size halls in the large city suburbs.

You can take it the Manchester men are not too sure of the CEA's present tax policy, that is the tax policy pre-Bournemouth. For Hamson is against any agreement which would put up prices by threepence and he is worried at public reaction if prices go up at all, especially as many of the people who have signed the ET petition in his theatres think they have signed for a cut in seat prices.

He argues, quite logically as far as our industrial areas are concerned, that the increased prices—twopence, threepence or fourpence—will do away with the 1/3d. And it is the local youths' half crowns for a night out with the girl friend or wife which keep the business prosperous. Above half a crown they will think twice before spending the money.

TAX was also the background of a late-night chat with Randolph Richards, who had driven along the coast from Eastbourne; B. T. Davis and Mrs. Davis, who gallantly took part in the all-trade conversation; Jackson Withers, who amused us with his comment that he had planned to die at 72 but now found he could hardly earn enough from the kinema business to keep him in his old age; and Dickie Pearl.

Dickie argued that the industry needs a good public relations organisation, which the "Better Business" organisation could be developed to do. Brewers and the films have neglected sound business administration because in the early 'thirties it was easy to make money. We all agreed that public relations must be improved, but the exhibitors didn't accept this later argument that there are some kinemas in the country which are superfluous and should be wound up in the interests of the trade as a whole, rather on the lines the brewers had closed down some public houses. Jackson Withers made the point that he had pulled down one theatre some years ago just in time to prevent it becoming an ancient relic—and his good humour brought our late-night philosophising to an end.

Most of the delegates went early to bed—a precautionary measure in view of the late nights ahead—but some of the stalwarts were still spinning yarns until nearly midnight. John Whitaker from Oswaldtwistle, who had started as a programme seller in 1887; Charlie Isaacs, a Welshman who even Max Factor could not disguise; and dear old Freddie Morrison, thirty years general council delegate, a founder of the CEA and, nearly 80, keeping remarkably fit.

IT rained all Saturday night and well into Sunday morning. Groups of delegates sat round the Royal Bath lounge talking shop. B. T. Davis was holding forth on the evils of playing big product in holiday weeks in suburban halls and made the interesting point that in Birmingham, at least, the first half of the week, with Sunday, is better than the Thursday to Saturday run. Dan Fish pounded him with questions, and Walter Eckart and Jackson Withers debated whether 1951 product sets as high a general standard as two or three years ago.

The prominent absentee of whom we were thinking was Sir Alex King. As Arthur Watts pointed out, its a tragedy his health should now be suffering as a result of the spade work he did in fighting ET increases.

BY Sunday afternoon the conference atmosphere was rapidly building up and even the continued rain could not damp good company. Sir Gordon Craig was looking at the golf arrangements, both as a player and as newsreel chief—Movietonews was putting on a reel on Tuesday night.

AT Sunday tea time the delegates in the ten conference hotels were looking through a handsome programme circulated by GFD. I believe John Dennet was responsible for its production and very handsome it is too. As one delegate pointed out: "I've seen some of those photographs in the KINE." Which was a fitting tribute to the service of the KINE. photographic library! GFD had the nice idea of including a motoring map of the Bournemouth area with each copy. The officers had souvenir copies bound in red cloth with their names embossed. The latter pages provided a GFD film preview.

Later in the day a welcome

Continued on page 8



Arthur B Watts, the immediate past-president of the CEA, with Cecil Bernstein, managing director of Granada Theatres



Carl Stack, general sales manager of Warners, with Jack X. Prendergast, the outspoken Yorkshire exhibitor



Walter Eckart, managing director of Star Cinemas, and Sam King, of Shipman and King



W. A. Fielder, general manager Associated British-Pathe, with J. Dooner (son of Dickie) and Ernest Merrells

AT BOURNEMOUTH

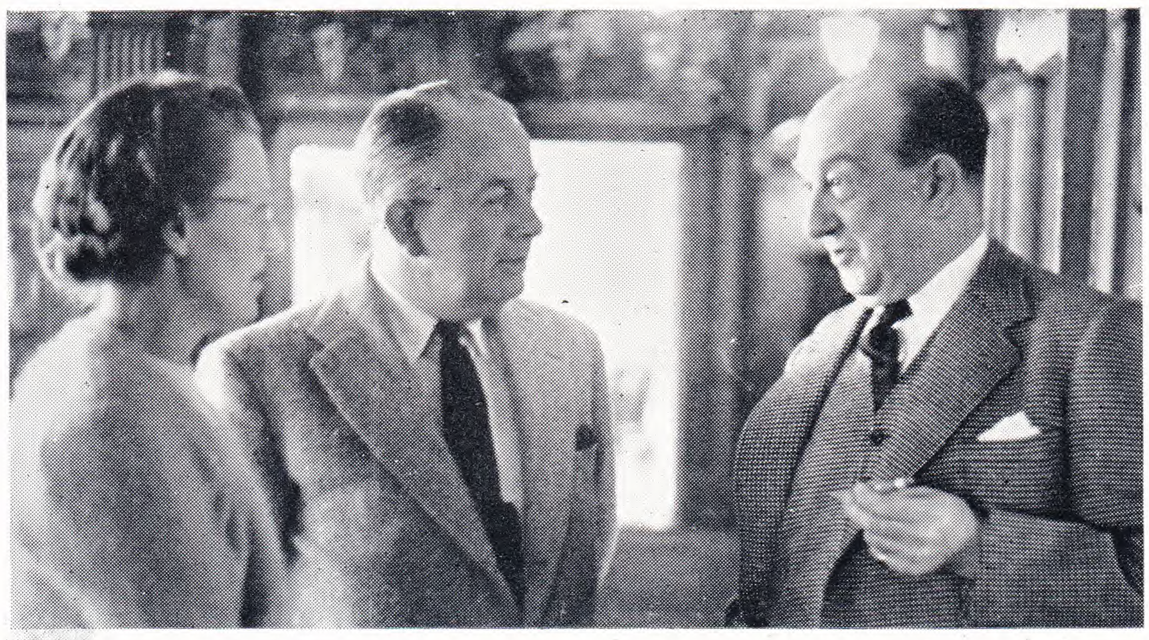
package from Presbury arrived in the bedrooms—some cigarettes with appropriate conference greetings. A nice gesture.

Exclusive livened the evening by handing to each delegate a hand filmstrip viewer, made by Film Strips, through which we gazed at scenes from forthcoming Exclusive films until we all had squints in one eye.

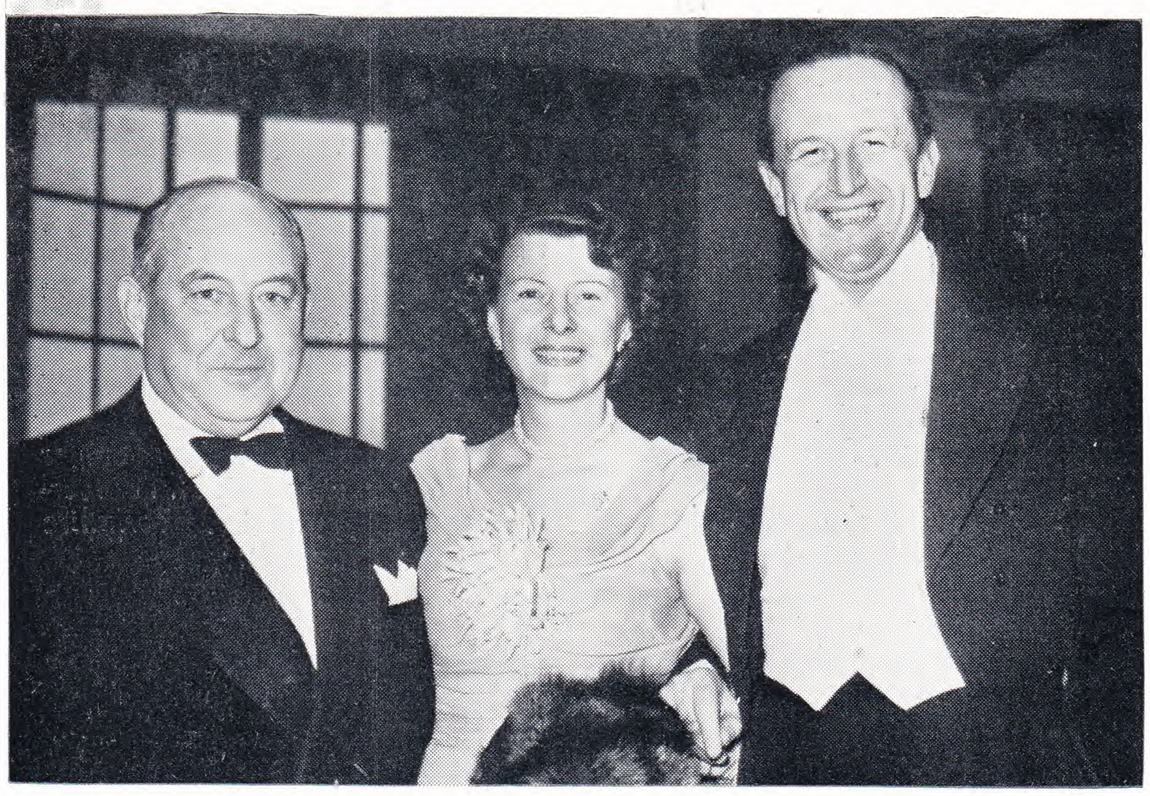
SUNDAY afternoon saw the first meeting—an informal one of Teddy Hinge, Willie West wood, Sir Sidney Clift, B. T. Davis and Ernie Pearl. As may be inferred from the names of those taking part it was to do with arrangements for the replica Royal Film Performances up north later this year. They wanted to co-ordinate their activities.

Which, incidently, reminds me of a note I have received from S. Jackson, northern division officer of NATKE, who characterises the announcement of the organisers of the Newcastle performance that programmes will be sold "by attractive girls from two leading fashion shops in the city," as the greatest slur on our usherettes ever handed out in the history of the trade. And my knowledge of the smart and attractive girls employed in the north-eastern kinemas encourages my full agreement with Jackson.

Teddy Hinge, by the way, has five travelling live shows out at the present and one of them, "No No Nanette" is playing Bournemouth this week. As he pointed out, he will visit the show if only to collect some money to pay his expenses!



Mr. and Mrs. Bill Speakman and Dudley West



TOMMY FRANCE was selling tickets for his annual swindle, Sid Taylor of ABFD being one of the first victims. Arthur Taylor, Morris Levy and Theo Fligelstone arrived just in time on Sunday afternoon to be "caught."

So far we have heard little of the "rival" conference, that of the Chief Constables' Association. Randolph Richards will be representing the Eastbourne Watch Committee there. He tells me that the president of the British Board of Film Censors, Sir Sidney West Harris, will be one of the speakers.

THE present tax situation provided the text for a typical Berriman discussion. He opposed the Eady scheme last year at Porthcawl. And he will fight it this year. Theo Fligelstone who joined us for a chat also had his doubts about accepting an extension of the scheme. Both were agreed that a summer conference is no place to take such vital decisions, certainly not without branch ratification.

Lex Barker, the latest screen Tarzan and his attractive wife, arrived at the conference hotel in time to meet the crowd in Harry's bar. And Danny Kaye was settled at the Carlton for the night prior to opening the golf tournament, together with Ben Lyon.

Harry Mears and Mrs. Mears took Lex and Mrs. Barker by car to Frank Okin's home for cocktails. Then the CEA president dashed off to be host to Danny Kaye.

I motored out to Parkstone to see the golf play off. What a magnificent course it is—rugged, tricky, and surrounded by the magnificence of pine trees, sanded woods and lakes. Monday was indeed a day for the scores of players to relish and Donald Shave's dispositions left little to be desired.

LATE Sunday evening the conference hotel was the centre for the meeting of the clans—ten hotel loads in one large lounge. Bill Kupper had arrived by then, so had John Ware. I had a brief word with Jack Osserman, the British representative of Sol Lesser. He was with the Tarzan caravan, led by Joe Vegoda, with David Jones and Max Maxfield.

More men of Sussex were there, among them Harry Jacobs and his wife, from Brighton, and Dan Benjamin, who has never been able to shake off trade contacts since he sold his Princes in Brighton some months ago.

We missed Fred Prior, on his way back to this country from Madeira. But Dudley West made a good stand-in.

LOOKING round the town one cannot but be disappointed by the lack of publicity; a fault, I gather, of the council's attitude to most forms of publicity. Even the "Better Business" mobile film unit ran into trouble. After some problems in splicing a non-flam. reel with a flam. reel, the way had to be smoothed with the local police to allow performances to be given in some of the more central parts of the town.

Meanwhile, Andy Neatrour was searching for a piano to put on the outside canopy of the Westover for the "Happy Go Lovely" première. And as if his efforts were not enough to put some life into local show business, ABC sent us all gifts of "Happy Go Lovely" beauty cream and toilet soap.

WHILE this was going on, the Mayor, together with branch chairman Geoffrey Bravery and other CEA officers, were having lunch with the visiting stars at the Pavilion.

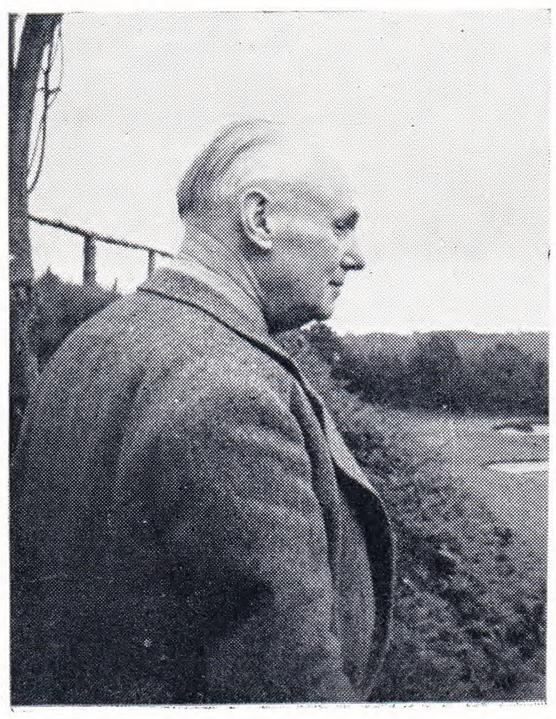
In the afternoon, Lex Barker was on the bowling green to open the tournament—Tarzan among the woods.



Above: W. J. Kupper, managing director of 20th Century-Fox, with Mrs. A. T. L. Watkins and her husband who is secretary of the British Board of Film Censors

Left: Phil Hyams, with his golf prize "The Cinema" cup

Right: Randolph Richards looking at Parkstone golf course



BY early evening the general secretary, Walter Fuller, had arrived, together with the assistant secretary, Ellis F. Pinkney, and his wife. Everyone knew the conference had now begun!

During the evening fraternal welcomes were exchanged between British and French exhibitors, W. Fuller and Ralph Bromhead accompanied by two exhibitor delegates from France—Philipe Acoulon, a propaganda expert, and Adolph Trichet, the president of the Confederation Nationale du Cinema Française.

Incidentally, I met Arthur Watkins, secretary of the British Board of Film Censors, at the party. It is the first time Arthur

AT BOURNEMOUTH



At the legal, finance and parliamentary committee meeting in No. 2 committee room at the Town Hall on Tuesday morning. Reading round the table left to right, R. H. Dewes, Claude Whincup, Tommy France, Cecil Bernstein, Teddy Hinge, W. J. Speakman, Harry Mears, Walter Fuller, Miss Scott, Ellis Pinkney, B. T. Davis, E. C. Rogers, Randolph Richards, S. K. Lewis and Dennis Walls

has been to a CEA conference. He hopes it will not be the last.

It was a dignified occasion when we all walked across to the pavilion to be formally greeted by the mayor, entertained to light refreshment and enjoyed a little dancing. It provided a good opportunity for the presentation of prizes for the golf tournament.

THEN the delegates moved across the road to the Gaumont to see the new Republic picture, "The Bull Fighter and the Lady," a John Wayne production. It was a grand film—I think "Josh" Billings will like it.

Bruce Newbury, Republic managing director, came down on the "Bournemouth Belle," together with Lionel Clyne, general sales manager, and Percy Reeback, London branch manager, Gerry Fernback had been to and fro all the week with the right-hand man, Ron Curtis. Together, they had prepared a candle-light supper which can best be compared with the famous Warner party at Gleneagles.

It is clear that whatever criticisms may be laid against exhibitor publicity to the public during the conference week, the renting firms concerned certainly demonstrated in showmanlike fashion how to sell their product to the exhibitor. These annual functions have become a keenly competitive ground for the distributors who subscribe to the "Better Business" slogan.

WE moved back to the Pavilion shortly after midnight. What a sight met our eyes, a sight which would make any KINE. reader feel proud. Republic undoubtedly made a bid for the title "The Showmanship Company." The hall was lit by 400 candles. Along one side, a 60-ft. bar. Above it the banner: "Republic presents 'The Long Bar.'" Then came the KINE. review details—Length, 60 ft. Useful footage. Reg. number, more the merrier. Running time, depends on constitution. And at the end, the points of appeal—"Intoxicating," of course, with the signature, "Bosh" Jillings. It was a joke we of the KINE. enjoyed—and our readers, those present at least, as well.

It was nearly four in the morning when newsboys came into the Pavilion selling Tuesday's issue of the *Daily Graphic*. What we read, with bleary eyes, was the first instalment of the screen version of Orson Welles' "Macbeth"—a Republic picture, of course. A special car had rushed copies from London as soon as the first edition was off the press. A bright stunt which wound up the party with the same brilliance with which it had begun.

LATE on Tuesday evening some of the general purposes committee members were wondering if giving the officers the authority to draft an amendment to the Finance Bill was the best move. There were indications that the officers were not unanimous on CEA policy and that at least two members of the tax committee were doubtful if any action could be taken to forestall the final committee stage of the Bill next week, which is the last chance for any opposition amendments to be made.

THE STROLLER.



George Starkey, organising secretary, with A. G. Inskip, chairman of the entertainment committee, with the "Kine." Showman, J. H. Hutchison



At the Mayor's reception, Walter Fuller, Philipe Acoulon, propaganda expert of Confederation Nationale du Cinema Francaise, Harry Mears, Adolph Trichet, president of Confederation Nationale du Cinema, and Ralph Bromhead



An amusing take-off of the "Kine." style of reviewing by "Bosh Jillings" was their banner over the bar at the Republic party after the showing of THE BULLFIGHTER AND THE LADY

Showmanship Was on the Republic Menu

"KINE." FLATTERED BY IMITATION

SHOWMANSHIP was the keynote of the presentation of "The Bullfighter and the Lady" at the Gaumont by Republic, and the "candle-light supper" at the Pavilion was in the tradition established at the opening of the Soho Square premises.

Guests were welcomed by C. Bruce Newbery, managing director, and Lionel Clyne, sales manager. President Herbert Yates had intended to visit the conference. He sent a warm-hearted cable to Harry Mears to apologise for his absence. After all, Hollywood is some way to come.

Outstanding feature of the decoration was the banner set out in the KINE. review style drawing attention to the "Long Bar." Signed by "Bosh Jillings," Gerry Fernback's effort caused much amusement and earned many congratulations.

Tables were well set out, at each a tasteful menu card with the motif of the "Showman" in gaudy dress and banging the big bass drum. Mural decorations were also of showmen. And on every table a message was laid from president Yates, printed on a similar showman design card.

Special cocktails were ready for the guests, each with a suitable title. Those with Scotch in them were obviously called "Macbeth." You only needed one "Bull Fighter"—what a "production."

The fun really started in the early hours of Tuesday morning. Harry Mears was presented with a saddle used by Roy Rogers—a gift, thought Newbery, suited to farmer Mears. Gerry Fernback had an idea of bringing in the saddle on a real horse! It was also Gerry who succeeded in doing what no one else achieved up to Monday—putting up a banner in the main road. Strung along a garage wall next to the Westover it formally welcomed CEA delegates to Bournemouth and to the Republic gala.

The festivities lasted till nearly four in the morning.



C. Bruce Newbery chats to Sir Sidney and Lady Clift at the Republic party



Micky Shipman with Bruce Newbery in a group of exhibitors and other friends

CLEVER 'KAYEPERS' AT 20th-FOX'S "ON THE RIVIERA"

Movietone Blazed the Trail

AFTER a busy day on Tuesday, most of the people at Bournemouth were pleased to relax for an evening's entertainment provided by 20th Century-Fox. After dinner we moved into the Gaumont to see Danny Kaye's new film, "On the Riviera."

It was a nice gesture for Fox to screen the new film made by the CTBF showing us some of the activities at the Glebelands and Morecambe homes. Drummond Scott has done a good job in the production of this.

We also saw the Movietone newsreel, which ran for nearly a quarter of an hour, and contained a delightful sequence of Danny Kaye amusing the crowd which went to see him play golf on Monday.

John Ware had produced an ingenious synopsis for the film, which took the form of a large cut-out head of Danny Kaye which opened in booklet form to give us other star photographs and details about the picture. This synopsis is to be a feature at the trade shows, which start in London this week.

Later there was a champagne supper at the Pavilion, which had been again transformed into a wonderland of subtle publicity material and elegance. At either side of the band were large cut-outs of Danny Kaye—one of them in Scottish kilt which flattered the guests from across the Border. On the tables were attractive booklets, "What Do the Stars Foretell?" which provided a preview of forthcoming 20th Century-Fox product. Bill Kupper and Jimmie Pattinson were busy receiving the guests and seeing that all the ladies received bottles of perfume with personal greetings from Danny Kaye.

In all, it was a most enjoyable occasion—one which will be recorded in pictures in next week's KINE.

"DANNY KAYE IS ONE OF US"—MAYOR

A PRIVATE luncheon was given on Monday to Danny Kaye, star of 20th Century-Fox's "On the Riviera," and Ben Lyon, by the Mayor, Ald. F. McInnes.

Harry Mears, president of the CEA, and Mr. and Mrs. Kupper were present.

The Mayor presented Danny Kaye with an album of views of Bournemouth.

Afterwards the Mayor said to Mr. Kupper what an amazing understanding of English life Danny Kaye has. "In fact," he said, "he is one of us."

W. Rodgers, manager of the Lido, Bolton, has displayed outside his kinema a letter of thanks he received in reply to a telegram of birthday congratulations that he sent to Queen Mary last week.

To ALL my Exhibitor Friends and to 20th Century-Fox who made "On the Riviera"



GOOGIE WITHERS
JAMES DONALD
GODFREY TEARLE
PETULA CLARK

with

MOIRA LISTER
JACK WATLING
BARRY JONES

WHITE CO

Adapted from the novel "Yeoman's Hospital" by Helen Ashton

Produced by Joseph Janni and John Croydon Directed by Pat

TRADE SHOWS

BIRMINGHAM	West End	Friday	June 1st	10.30 a.m.	CARDIFF
MANCHESTER	Odeon	Friday	June 1st	10.45 a.m.	LEEDS
LIVERPOOL	Odeon	Friday	June 1st	10.30 a.m.	SHEFFIELD
GLASGOW	Gaumont	Friday	June 1st	10.45 a.m.	NEWCASTL

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KINEMATOGRAPH WEEKLY
May 31, 1951

ill grip you...
ay shock you...
you cannot fail
e moved by its
rage-Daring-Reality

RRIDORS

Screenplay by Jan Read and Pat Jackson
Jackson A VIC FILMS PRODUCTION

Odeon	Tuesday	June 5th	10.45	a.m.
Odeon	Tuesday	June 5th	10.45	a.m.
Cinema House	Tuesday	June 5th	10.30	a.m.
E Odeon	Tuesday	June 5th	10.30	a.m.



MOTION PICTURE HERALD
May 31, 1951

PROFIT WITH EXCLUSIVE • PROFIT WITH EXCLUSIVE • PROFIT WITH EXCLUSIVE • PROFIT WITH EXCLUSIVE • PROFIT WITH EXCLUSIVE

New British and Lippert Productions for 1951—1952

"CLOUDBURST"

Robert Preston, Elizabeth Sellars

☆

"A CASE FOR P.C. 49"

Brian Reece, Joy Shelton
Christine Norden

☆

"DEATH OF AN ANGEL"

Jane Baxter, Patrick Barr

☆

"WHISPERING SMITH INVESTIGATES"

Richard Carlson, Greta Gynt

☆

"MURDER IN SAFETY"

Anglo-American Production

☆

"DEAD ON COURSE"

Anglo-American Production

☆

"STOLEN FACE"

Anglo-American Production

"THE STEEL HELMET"

Robert Hutton, Steve Brodie

☆

"RETURN OF JESSE JAMES"

John Ireland, Ann Dvorak
Henry Hull

☆

"3 DESPERATE MEN"

Preston Foster, Virginia Grey

☆

"BANDIT QUEEN"

Barbara Britton, Willard Parker

☆

"SURVIVAL"

John Ireland, Marie Windsor

☆

"LOST CONTINENT"

Cesar Romero, Hillary Brooke

☆

"SAVAGE DRUMS"

Sabu, Lita Baron

PROFIT WITH EXCLUSIVE • PROFIT WITH EXCLUSIVE • PROFIT WITH EXCLUSIVE • PROFIT WITH EXCLUSIVE • PROFIT WITH EXCLUSIVE



To set the golf tournament going Danny Kaye receives a set of comic clubs from Mrs. Mears, while Ben Lyon and president Harry Mears look on

AT BOURNEMOUTH

BIGGEST-EVER GOLF ENTRY

ONE of the biggest entries ever recorded participated in the annual CEA golf tournament, which, as usual, opens the proceedings at these summer conferences. Some 74 players, including an unusually large entry by the ladies, were registered by the organisers.

With Danny Kaye and Ben Lyon driving off, a big attendance was assured at the Parkstone Golf Club. The gallery was certainly not disappointed. It was kept in fits of laughter by the stars' antics.

On behalf of Sir Alexander King, who was prevented by illness from attending the conference, Mrs. Mears presented Danny Kaye with a tartan golf bag containing old woods and rusty irons. It bore the message:

"As I am not golfing, am giving you a present of my old golf bag. Unfortunately, I purchased recently a handsome new set of John Letters woods. Also a new set of McGregor irons. So, laddie, they are with my best wishes and regret I am not with you and those overtaxed exhibitors at Bournemouth. Your old pal, Alex King."

CEA Challenge Shield presented by South Wales and Mon branch and Paramount prize for lowest net score.—1, R. Tomes; 2, J. Carreras.

"Daily" Challenge Shield and Grand National Prize for best gross score.—1, Sir Gordon Craig; 2, G. Henderson.

"The Cinema" Challenge Cup (Veterans) and Republic Pictures

Continued on page 18.1



Will he hole this one? Arthur Abeles and Jimmy Carrercs watch Jimmy Pattinon putting



Enjoying some sunny leisure are James Perkins, J. Alexander, Phil Hyams, Mrs. J. F. Wood, jnr., and Mrs. R. H. Godfrey



Out to do battle are D. Black and H. Griffiths.

THE CEA STRENGTH IS HIS STRENGTH

FULLER came into the Cinematograph Exhibitors' Association midst storms of protest about entertainments duty. Twenty-five years ago, when he was appointed general secretary, the storm was at its height. W. Gavazzi King, the CEA's first general secretary, who was making his last annual report before retirement, in 1926, went so far as to say: "There can be small doubt that a continued lease of power to the Labour Party would have afforded pretty wide satisfaction to exhibitors. From the present Government nothing in the way of further alleviation of entertainments duty has been extracted."

The duty was 2d. on the 1s. 3d. seat—and 4d. up to 2s. 3d.! And in the year under review Winston Churchill had done little to win support of exhibitors. In his Budget speech in April, 1925 (for he was then Chancellor of the Exchequer in Mr. Baldwin's Conservative Government), he announced the reimposition of the McKenna duties on "imported luxuries"—including films.

Little wonder, then, that the CEA general secretary is such a cynic; but those who are so foolish as to think that his cynicism in any way obscures a factual appraisal of trade affairs, do not know Walter Reginald Fuller.

City Training

W. R. was born in London. In 1892, to be precise. He started life in a jobber's office on the Stock Exchange. From that he graduated into journalism, writing City stories for such papers as *The Times* and *Morning Post*. He found reporting a lucrative occupation, particularly as he specialised in advance reports concerning companies which were in difficulties and whose shareholders' meetings might be expected to be stormy ones. "In such a way I gained some basic knowledge which was to help me find my way through the intricacies of finance," he will tell you with a wry smile.

And it has stood him in good stead so far as his associations with newspapers today are concerned. For there are few people in the trade who have a better understanding of the newspaper people and how they work.

Immediately prior to the 1914 war he was working in an approved society, a job which came as a direct result of the new Health Insurance Act. After service in the Army, he came back to what for every soldier is a new world of civil life, and, full of ambitions, began to study law.

For some years he had known Gavazzi King, a Scotsman by birth, who took a keen interest in politics and was an agent for the Liberals.

So it was that one day in May, 1923, King remarked to Fuller: "My general council wants a full report of its next meeting with a view to making a Press statement of our activities afterwards. Will you do it for us?"

And he did. It so happened that immediately after the meeting, King was due to take two months' sick leave. And the general council, meeting in its small Panton Street office with president Alderman E. Trounson in the chair, asked young Fuller if he would stay in the office during this period and do anything which wanted doing.

So it was almost sheer accident that he came into the CEA.

The first general council had been a lively one. Half-way through there were noisy criticisms of the chairman—who promptly scotched the question by putting from the chair a vote of confidence in the chair and then declaring it carried unanimously.

King returned. Fuller was asked to carry on as his assistant. And during the months which followed he continued his studies until he was eventually called to the Bar. By now he was a family man—with two young daughters—whose wife was also a barrister.

And thus in 1926 the CEA's first general secretary retired, to be succeeded by his assistant.

From the start Fuller was in the centre of trade conflict. Frank Hill was the venerated secretary of the Kinematograph Renters' Society for many years. And with British production about to challenge the foreign product, which accounted for 97 per cent. of the market, it was obvious that distribution problems were to come.

But the early clashes came with the Performing Right Society, whose controller then was John Woodhouse, a man who had previously enjoyed a large practice as a solicitor. As a result, exhibitors who infringed the rights ran the risk of being dubbed "brigands," "robbers" or some other condemnatory description. Naturally, exhibitors felt "outraged."

At the time there was a separate exhibitors' association, in Manchester, which had broken away as a result of controversy over the PRS. The more suitable music controlled by the PRS, being so much better than the "free" music available, tempted many exhibitors to use PRS material without proper licences. And litigation always followed.

This state of affairs, in which the CEA steered a steady course between irate PRS and erring exhibitors, was perhaps the greatest contribution to the final strength of the association. Membership, which in 1925 stood at 2,500, steadily increased.

Comprehensiveness

It was in 1946, when rental troubles had again flared up within the CEA rank-and-file, that Fuller said what must have been very akin to what he said twenty years earlier as a comparative newcomer to the trade: "I have never yet received an answer to this question—'What can an independent association do for the independent that cannot be done as well, if not better, in the CEA?' If any reply is forthcoming I shall unblushingly put it to the general council for adoption, with acknowledgment; but until the reply is forthcoming, and providing the CEA continues to keep abreast of the times, I shall continue to believe that a society which embraces all the sections for which it caters is of the greatest value to the greatest number of its members."

But in 1926 life was easier. An exhibitor booked the best output, then filled in with the best from other output on odd dates, and he had little to fear of the approaching



Seldom is Fuller's poker face seen to show surprise as it did on this occasion, two years ago, when wage talks were the issue



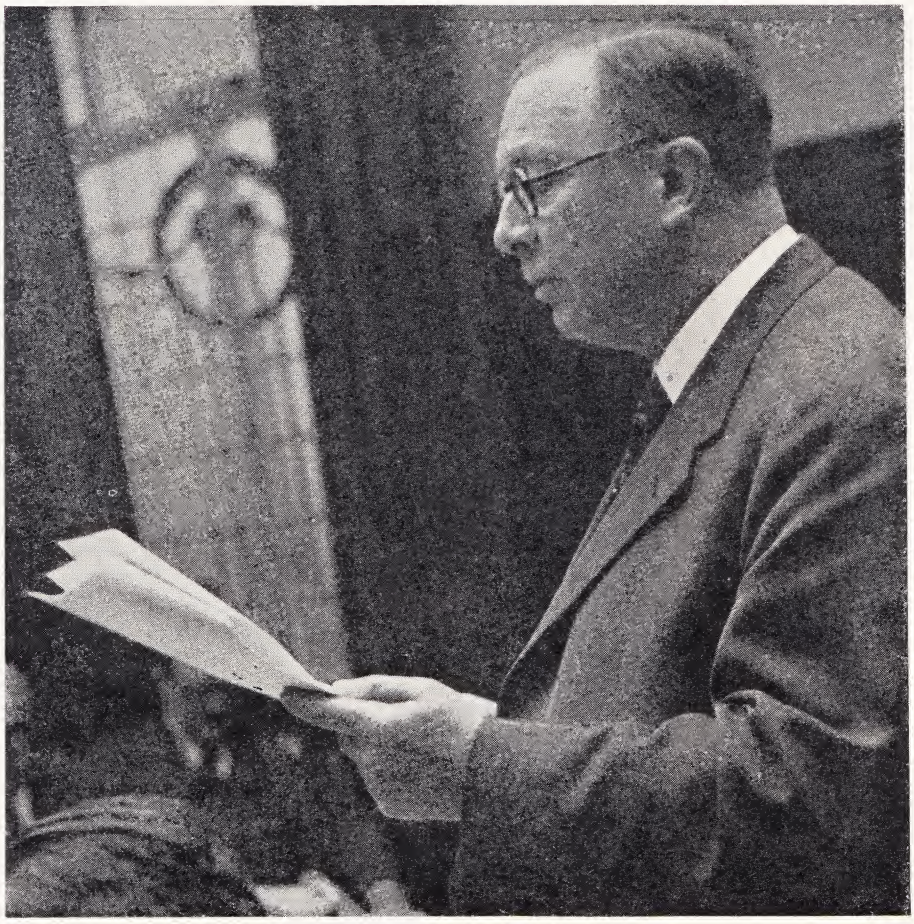
The cigar becomes a Fuller ritual when he relaxes after lunch. The exchange of 'stories' is with A. L. Carter, editor of the "Kine."



Only recently has Arthur Rank become a general council member. Before, Fuller spoke to him as president of the producers' association

W. R. FULLER has been general secretary of the Cinematograph Exhibitors' Association for twenty-five years. Much of the success of the association's activities is due to him; so also is criticism when shortcomings appear. Such is the lot of a man whose position puts him in the centre of film trade power politics. In this profile, P. G. Baker, the "Kine." chief reporter, outlines the career of a man whose inside knowledge of film affairs elicits both fear and admiration.

* * *



quota regulation, the entertainments duty, or of PCT, the one circuit that was in existence.

The steady growth of the circuits might well have caused a fatal split in the CEA. But Fuller saw that the strength of the association lay in its essentially democratic nature, and, in particular, in the branches. For, by constitution, every member has the right to attend branch meetings and discuss there every matter that affects his business.

But, even more important, is the fact that it is the general secretary who prepares the general council agendas, so that every member has the right to insist that any matter he wants can be raised at the highest level within the association.

Every year at the annual meeting it has become a ritual for W. R. to wind up proceedings with a few words of praise for branch secretaries. These are no idle comments, for he is paying tribute to a magnificent team of men and women. It is credit to them, more credit to Fuller, that during his 25 years there have been no serious rows, no resignations, as a result of arguments between branch secretaries and himself. They grumble at some of his decisions, they may resent the way he ruthlessly passes business to branch level (for very good reason); but always they have worked as a team.

I once asked Fuller what he considered to be the greatest achievement of the CEA. He gave me what I thought at first sounded an odd incident. The really great achievement, he says, was the way it persuaded the Chamberlain Government, which closed all kinemas on the outbreak of war in 1939, to open them again. Soberly he adds: "If kinemas had remained closed another ten days, the whole complicated financial structure of the industry would have toppled, and it might never have recovered."

But great as the achievements of the association may be, the personal achievements of Walter Fuller have rightly made him respected within the industry.

It has been his shrewd approach which on many occasions has guided the arguments of the KRS-CEA joint committee, often with results favourable to exhibitors, always with a unanimous agreement which benefits the whole trade.

The Guiding Rein

Fuller both leads and serves. The way he can lead a meeting while at no time usurping authority, which he knows a general secretary cannot possess, is masterly. It was Tommy France who got up at this year's annual meeting with the good-natured rebuke: "Walter Fuller finds nine ways of not doing something he does not want to do—then he doesn't do it."

Fuller knows more about the trade than most people, and he draws on a wealth of experience. His arguments are not based on expediency, but on principles. He will discuss the most controversial point and fix you with a poker face which betrays nothing of his thoughts, of his inside knowledge—nothing more than he wants you to know, than he wants you to think.

"Fuller's in O'Brien's pocket," they will tell you. "What's he done for the independent?" comes a cry. "If it hadn't been for Fuller we wouldn't have had the Eady scheme."

In a trade where petty jealousies all too often disturb trade unity on the things which really matter, Fuller is great enough to take no notice. He is quite ready to admit his mistakes; forceful in arguing what he knows to be right.

Exclusive "Kine." Photographs



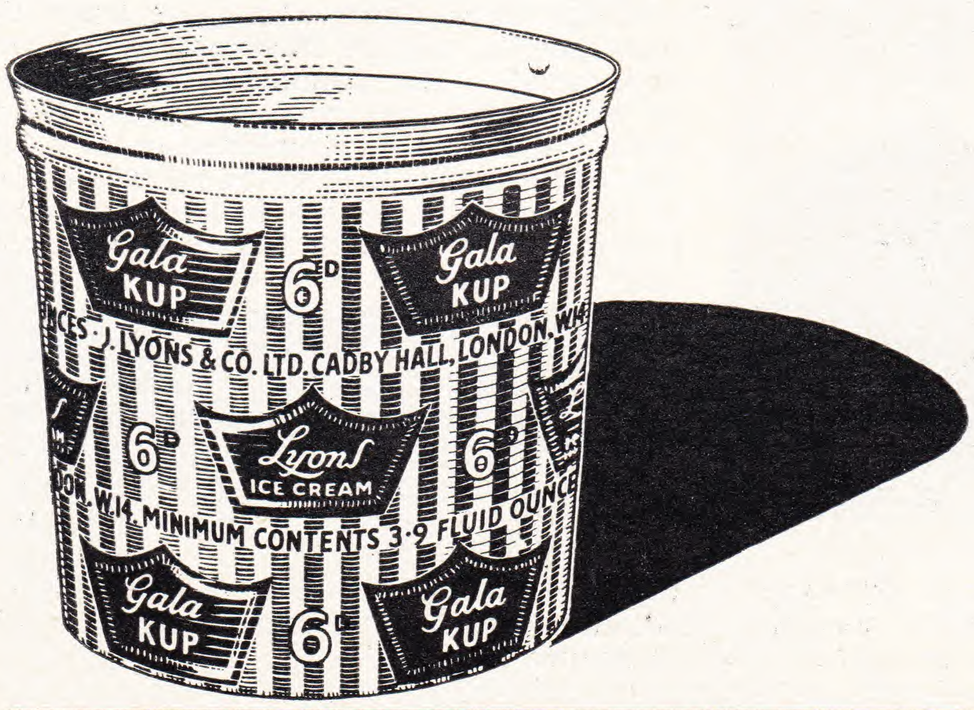
He leads meetings with a smile. But the authority is with the members, which Sir Alex King in office enforced



Those who know Fuller, know those expressive hands—hands which emphasise his thoughts when the heat of debate is at its height



COMPLETES THE PICTURE



AT BOURNEMOUTH

BOWLS

A. W. BLACK and his son, Donald Black, won the Bowls Tournament. A toss of the coin decided the runners-up—R. P. Adams and A. Andrews, who had tied with H. W. Morton and G. A. Watts.

The Bowls Tournament was opened by the Mayor of Bournemouth, who put down the first jack. The first woods were bowled by the Mayoress, Arlene Dahl, Lex Barker, Harry Mears, and Mrs. Mears. The pairs were drawn as follows: Harry Mears and F. G. W. Chamberlain; G. A. Watts (North Hants) and H. W. Morton (Cumnock, Ayrshire); A. W. Black and his son, Donald Black (Leicester); Stanley Mills and Arthur Dent; Harry Quinton (Kent) and J. C. Whitaker (Oswaldtwistle); R. P. Adams (Ogmore Vale) and A. Andrews (Cardiff).

G. V. Jelly, CMA district manager, organised the contest.



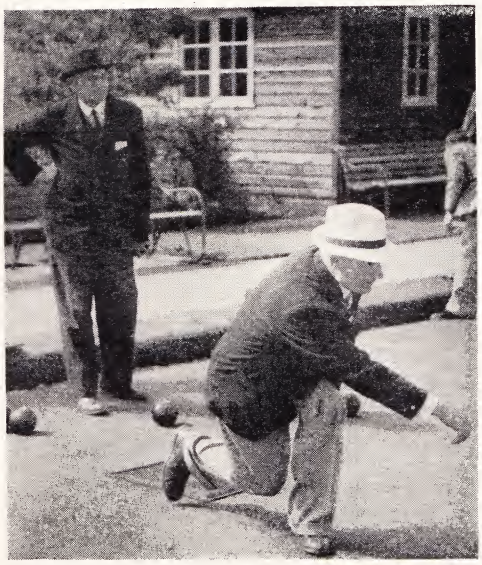
Mr. McInnes bowling up the jack, with G. Jelly on his left, H. Mears, Arlene Dahl and Mrs. Mears



A. Black, H. W. Morton, G. A. Watts and D. Black



G. Jelly, CMA district manager No. 20, E. V. Glenister and Stanley Mills



A. Andrews and F. G. W. Chamberlain



H. Quinton, J. C. Whitaker and A. Dent

GOLF RESULTS

Continued from page 15

Prize.—1, Phil Hyams; 2, T. Merrills.

Mark Ostrer Cup and Eros Films Prize for best net score.—1, J. L. Mott; 2, J. Dooner.

Warner Pictures Silver Trophy (won outright), gross score.—J. Godfrey.

Frank E. Spring Challenge Cup and United Artists Prize for best net score, handicaps 1 to 12.—1, Donald Shave; 2, F. E. Bawn.

Fox Films Challenge Trophy and GFD Prize, best net score, handicaps 13-20.—1, Elliott Turnball; 2, J. Whiteley.

Columbia Silver Cup, best gross score, handicaps 16-20.—1, A. T. S. Adams.

RKO-Radio Tankard, 7 sealed holes.—1, G. W. Palmer.

Ladies' Competition for "Happy Go Lovely" Prizes, presented by AB-Pathé, best net score, handicaps 1-18.—1, Mrs. J. Godfrey. Best net score, handicaps 19-30.—1, Mrs. R. S. Bromhead. Best gross score.—1, Mrs. W. E. Watts. Runners-up: Rhoda Hayes, Mrs. C. Stack and Mrs. Bert Hoyle.

B·B·D

(BETTER BUSINESS DRIVE)

TALKS TO YOU

The Film Fiesta is in full swing at Bournemouth.

★ ★ ★ ★

C.E.A. delegates are busying themselves with momentous debate. But they've seen also a splendid line of pictures which you will presently be screening for your patrons.

★ ★ ★ ★

That's a reassuring thought. But the main reflection which exhibitors will carry home with them will concern the way in which all sections of the Industry have pulled together.

★ ★ ★ ★

No one suggests that an occasion of the dimensions of Bournemouth's Week can be conjured elsewhere and out of nothing. But something of the sort *can* be done.

★ ★ ★ ★

Can you join in with your opposition and promote your own Film Week?

★ ★ ★ ★

It's worth trying. Bournemouth and its 100,000 visitors have been made Motion Picture Conscious in an unprecedented way.

★ ★ ★ ★

Think it over.

★ ★ ★ ★

Laurels of the Week go to the Beverley Regal's ARCHIBALD HEATON. In *The Hull & Yorkshire Times* (circulation 140,000) he promoted a remarkable composite page with no fewer than seven local traders co-operating. Each announcement was keyed to the Industry's Slogan. The Station Garage, for example, cried: LET'S GO TO THE PICTURES — BY TAXI. The advertisers' space, moreover, was lavishly adorned with miniature pictures of stars, from blocks supplied gratis by the Renters concerned. Manager Heaton, B.B.D. feels, has set a new pattern.

ALFRED TWIGG of the Kingsway, Hadleigh, had a new and bright idea. He found Saturday evening patrons complaining that newspapers were sold out when they left the Show. He arranged with the newspaper delivery van to drop off as many copies as the theatre's patrons ordered. In the first week of his scheme, Twigg took fifty orders. Currently he now supplies the customers with 300 newspapers.

LESLIE BERRY—Ritz, Keighley—was reflecting on the odd questions every theatre-manager is asked. He induced *The Keighley Gazette* to run a weekly feature, "Film Queries", with answers furnished by Berry. Guest tickets are given the sender of every Query published. It's become a craze in the Keighley area and a first-rate stimulant to theatre-business.

The Northampton Savoy's LEONARD WEBSTER has taken a leaf out of the B.B.C.'s book. His organist plays Request Items asked for by local boys serving in the Forces overseas. Organist Harold Nash writes to a boy's people telling them the times of his interlude. He has slides made with the words of the Request Item and a personal message from the lad away from home. It all makes for that Family Feeling in the Theatre.

★ ★ ★ ★

In Bournemouth talks, more and more attention is given to the Cinema's Responsibility to the Community.

That's a thought well-worth having in mind.

Have you, for example, seen that admirable double-crown poster produced by the Industry in association with the Royal Society for the Prevention of Accidents? It carries the legend: *Let's Go To The Pictures; But Mind How You Go.*

Your local Road Safety Committee will give you full details.

FOOTNOTE . . . . . A feature of Bournemouth's Film Festival is a 60-foot motor-launch cruising along the inshore waters and flying an immense pennant "LET'S GO TO THE PICTURES." Is there a notion here for a Combined Operation in Brighton, Bridlington, Blackpool; other points east and west?

MEET YOU AGAIN — B.B.D.

Advt.

Yachts Herald First Cruise of "Showboat"

MGM's DAY OF SURPRISES

MGM had arranged a day of surprises for Wednesday. Already all the windows of the famous Bobby's store carry advertising for the Metro-Goldwyn-Mayer films, and the first exciting event on Wednesday afternoon is a yacht race open to sloops and yawls of between 9 and 22 tons of the Poole and Parkstone Royal Yacht Club.

The trophy is "The Showboat Cup," and on each of the eight yachts will be three conference delegates as working members of the crew. They will also be awarded prizes.

As a taster for the events an edition of *Metro News* is to be issued on the Wednesday morning with full details.

The *pièce de rêsistance* is, of course, the "Showboat" cruise to Studland Bay in the evening after the presentation of the film at the Westover. Guests will embark at Bournemouth Pier and thence taken to an anchorage just outside Poole Harbour, where there will be "whoopee" for an hour or two, before disembarking at Poole for return to Bournemouth by coach.

So far as possible the old-time atmosphere of the Mississippi show boats will be created. There will be "near-Southern" food and mint juleps for assimilation to the accompaniment of squeeze and juke boxes, nigger minstrels and all the other noisy, merry characteristics of these American floating palaces of amusement. Many prizes are promised for dancing.

The ladies will have had corsages and the gentlemen red carnation buttonholes delivered to them by telegram.

At midnight Sam Eckman, jnr. will induct CEA president Harry Mears as an Honorary Captain of the Show Boat Fleet of America. As a mark of his distinction he will be presented with a captain's hat, similar to that worn by Captain Andy of the Show Boat "Cotton Blossom." Mrs. Mears was to be made "Magnolia Queen" of the Showboat.

Sixteen-mm. trailers will be shown on Poole Harbour breakwater at the crack of dawn.

It is hoped that a copy of the film "Show Boat" will be delivered to the end of Bournemouth Pier by helicopter.

Earlier in the day, MGM had a "Capt. Anderson" touring the town in a gig, offering lifts to the CEA delegates.

MGM's "Showboat" publicity certainly warrants the claim made by Sam Eckman, jnr., replying to a message of congratulation from Harry Mears on the success of "Caruso," that "You ain't seen or heard nothing yet."

This, incidentally, is the second version of "Showboat" which Leslie Williams, MGM publicity director has handled. And we must congratulate him and his aide Ron Lee, exploitation manager, on what undoubtedly will prove the biggest showmanship effort of the conference so far.

CHILDREN'S FILMS HAVE £60,000 FOR FIRST YEAR

Continued from page 3

films. It may be anticipated that in the first year of operation this would mean that about £60,000 would be available for the production of films.

This would mean that the programme would be financed from smaller but non-returnable payments received from the British Production Fund.

How many films £60,000 would produce will depend on the proportion of feature films to short films. If the programme approved in any year comprised one feature at £20,000, two others at about £10,000 each and ten shorts at an average of £2,000 each, this would be 12 new films for £60,000. If, as is possible, the payment from the British Film Production Fund was doubled in the second year the programme could be doubled.

The committee considers, however, that it will be a wise policy not to aim at a large production programme until experience has been gained as to the demand for the first programme produced. It may be found that the films made will succeed in obtaining exhibition at as many as 1,000 or 1,200 kinemas. Good children's films do not date and they can be shown in the same kinema again and again at intervals of about 3 or four years.

If it was found as a result of the first two or three years operation that the demand for the films was considerably larger than has been the case for similar films in the past, this result would possibly justify the adoption of a more ambitious programme than is now suggested.

The most suitable body to be set up for the purposes in view, the committee considers, is a company incorporated under Section 19 of the Companies Act, 1948. The suggested name of the company is Children's Film Foundation. The Board should consist of two representatives of each of the four trade associations with a chairman to be appointed by the four trade associations jointly with a general manager who would also be secretary of the company and a production executive.

The setting up is recommended of an Advisory Council comprising persons who are specially interested in the production of suitable films for showing at children's matinees and otherwise especially for children.

THEY ORGANISED EVERYTHING

With a record attendance of delegates and members of the CEA, renters and friends, coupled with an unprecedented programme of entertainment, the committee responsible for the arrangements was faced by a task which bristled with difficulties.

The success attending its efforts was reflected in the tributes paid during the proceedings to the conference committee, of which Coun. Geoffrey Bravery is chairman, Donald Shave vice-chairman and George C. Starkey, organising secretary.

The committee also included A. T. S. Adams, C. C. Aplin, C. E. Bushnell, A. G. Inskip, B. L. Mayer, H. Mears, jnr., S. H. Russell, D. Sullivan, J. Ransome Burbage, E. J. Cox, R. N. Haggar, G. V. Jelly, M. Meleson, R. A. Pope, C. W. Reed, H. G. Sutherland.

Death of C. H. Russ

Vice-chairman of the Kent branch and partner of Albert Watts in the ownership of the Palais, Bromley, Charles Henry Russ died in Hospital on Saturday from a stroke, aged 67 years.

THE RELIABLE INDEPENDENT SOURCE OF BIG ATTRACTIONS

IDA LUPINO'S
"NOT WANTED"
WITH
SALLY FORREST
KEEFE BRASSELLE

LOUIS DE ROCHEMONT'S
"LOST BOUNDARIES"
WITH
MEL FERRER
BEATRICE PEARSON

RORY CALHOUN
AUDREY LONG
IN
"MIRACULOUS JOURNEY"
(CINECOLOR)

VIRGINIA GREY
PHILIP REED
IN
"UNKNOWN ISLAND"

CORNEL WILDE
IN
"FOUR DAYS LEAVE"
WITH
JOSETTE DAY
SIMONE SIGNORET

VIVECA LINDFORS
CHRISTOPHER KENT
IN
"THE MASK AND THE SWORD"

PAULETTE GODDARD
PEDRO ARMENDARIZ
IN
"BANDIT GENERAL"

CHARLES CHAPLIN
MARIE DRESSLER
IN
"TILLIE'S PUNCTURED ROMANCE"

ROBERT MITCHUM
BURGESS MEREDITH
IN
"WAR CORRESPONDENT"

WILLIAM LUNDIGAN
VIRGINIA BRUCE
IN
"ASSIGNMENT IN CHINA"

THE STRANGE LIFE
AND VIOLENT DEATH
OF THE WILD CONGO!
"CONGOLAISE"

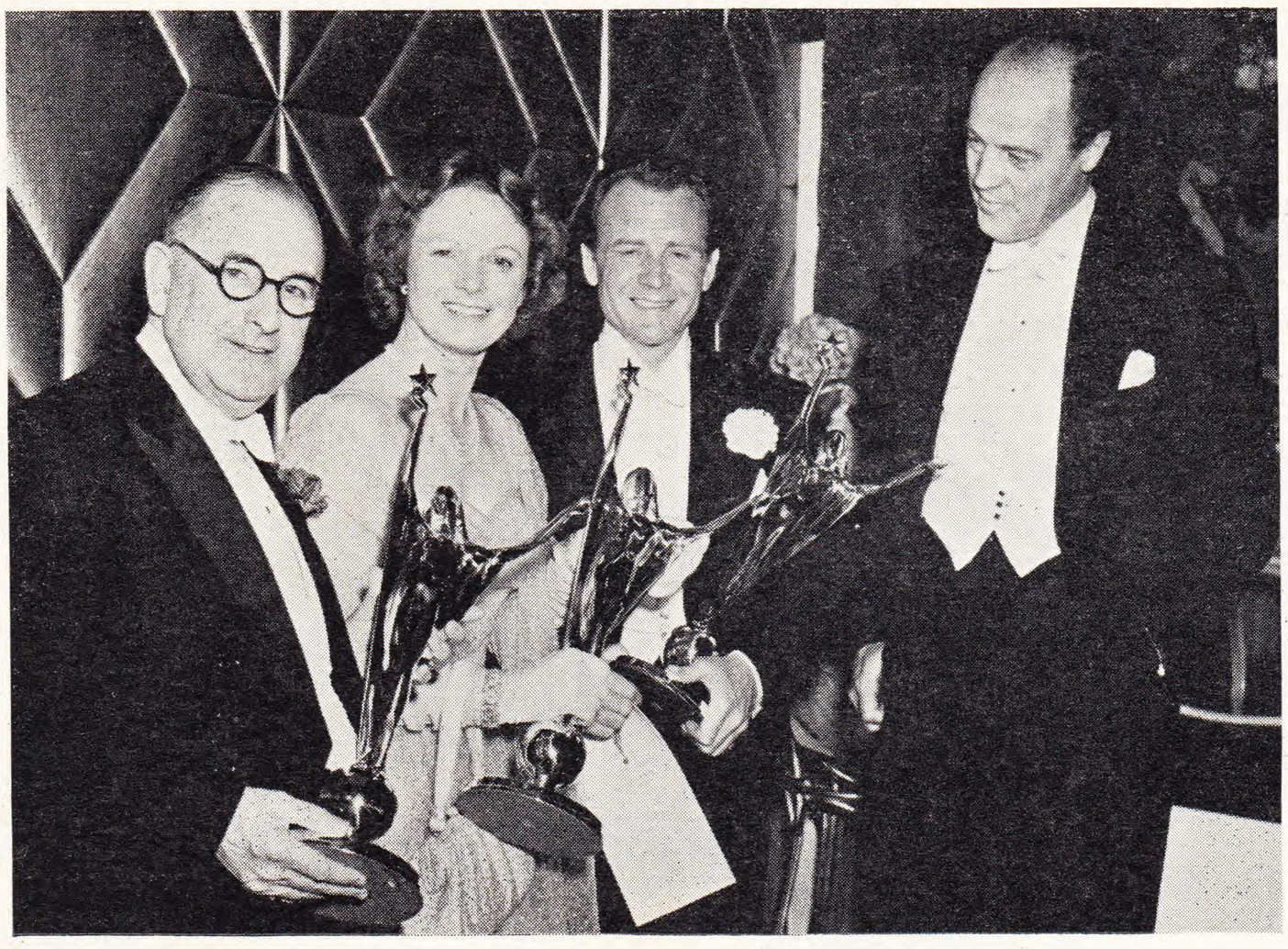
NOW "SECOND FACE"
WITH ELLA RAINES
BRUCE BENNETT
RITA JOHNSON

NOW "MR. UNIVERSE"
WITH JACK CARSON
ROBERT ALDA
JANET PAIGE
BERT LAHR

NOW "BLACK JACK"
WITH GEORGE SANDERS
HERBERT MARSHALL
PATRICIA ROC
AGNES MOOREHEAD

READY AND FOLLOWING SOON:
"4 IN A JEEP"
"RAPTURE"
"NATIVE SON"
"TIME RUNNING OUT"
"DAUGHTER OF THE WEST" (CINECOLOR)
"PRINCE OF PEACE" (CINECOLOR)
"DELINQUENT ANGELS"
"ONE TOO MANY"
"SECRETS OF BEAUTY"
"SHE SHOULD HAVE SAID NO"
"THE BEST IS YET TO COME"
"FATHER BINGO"

INTERNATIONAL



Herbert Wilcox, Anna Neagle and John Mills with their "Daily Mail" Film Awards after the presentation by Viscount Rothermere, seen on the right

ALL-STAR NIGHT FOR "DAILY MAIL" FILM AWARDS

AT one of the most glamorous film nights of the year at the Dorchester Hotel last week the sixth annual National Film Awards organised by the *Daily Mail* were made.

The awards, decided by a poll of 1,250,000 kinemagoers, went to Miss Neagle for her performance in "Odette," to Mr. Wilcox, with whom she produced it, and to Mr. Mills for his study of the doomed submarine commander in "Morning Departure."

It was the second time Miss Neagle and Mr. Mills had topped the poll, but Mr. Wilcox received the producer's trophy for the fourth time since the award was established six years ago.

Lord Rothermere, introducing the winners, said the British film industry had passed through some difficult times since the first National Film Award six years ago.

It was no longer possible to produce as many films in England as it was in those days.

He added: "In these circumstances the award is all the more important because it was instituted to encourage our producers to make good films, and, irrespective of quantity, our studios can today produce films equal in quality to those produced anywhere in the world.

"The public has voted in almost exactly the same numbers as last year, which shows there is still a great interest in the contest."

All three winners evaded responsibility for their own success. Mr. Mills said: "We actors are only mouthpieces. We are useless by ourselves and I want to thank the entire unit with whom I made 'Morning Departure.' Without them I certainly would not be standing here tonight."

He also thanked the British kinema audiences for their loyal encouragement during a trying period, and declared: "We hope this year to prove worthy of it."

Miss Neagle preferred to accept her award as a tribute not so much to her own performance as to the courage of a remarkable woman, Mrs. Odette Churchill, whose story she re-enacted on the screen.

Mr. Wilcox was equally modest about his share in the award, but spoke proudly of Britain's film future. "We are now well on the road back to a really healthy industry," he said.

UNIVERSAL NEWS OFFERS £500

Prizes for Patron Contest

UNIVERSAL News has secured exclusive rights for one of its cameramen, Ted Candy, to cover the "round-the-world" in 30 days attempt by the Austin A40 automobile, which leaves London tomorrow (Friday).

The land journey will take the car from London eastwards round the world and a DC4 Skymaster aircraft will carry the car and its four drivers across the oceans.

For the last lap of the journey between Universal - International Studios in Hollywood and the South Bank Exhibition site in London, Universal News is promoting a contest for kinema patrons for which £500 in prizes will be offered with a £50 prize for the exhibitor in whose theatre the winning entry is submitted.

Universal News is supporting the contest with a publicity campaign.

Pavilion, Thornton Heath Sold

The Pavilion, Thornton Heath, Surrey, has been acquired by C. C. Rose, formerly proprietor of the Savoy, Egham, Surrey.

The sale was negotiated by Harris and Gillow for the executors of the late W. A. Martin. The property is freehold and includes shops adjoining the kinema.

GFD will show the short, "Puzzle Corner No. 6," at the trade show of "Apache Drums" in the GB Large Theatre, Wardour Street, W.1, at 10.30 a.m. tomorrow (Friday).



The eight HAPPY GO LOVELY girls recently selected from over 900 entrants in a nation-wide search to find Britain's most natural girls pose with Belita, star of "London Melody," at Empress Hall, during a rehearsal of the show. Producer Eve Bradfield reports that the girls will be featured in several numbers. Left to right (front row): Pauline E. Andrews, Pamela Downes, Belita, Pamela Jordan and Katherine Immer. Back row: Mavis Bute, Irene Mainwood, Shirley Ann Palethorp, Mrs., Valerie Whiting



Presentation of the Universal News Certificate of Merit for outstanding showmanship to B. F. Smith, manager of the Odeon, Uxbridge, by R. H. Turton, district manager

N. WALES CEA-CMA OAP DISPUTE

Representations have been made to CMA by the committee of North Wales section of the North-Western branch CEA not to grant concessions to old-age pensioners in situations in the area where there is no ABC opposition. This was reported at the meeting of the section at Colwyn Bay on May 23.

It was stated that the reply from the CMA indicated that it could not see its way to grant the request made by the section.

The branch secretary was asked to send a further letter to CMA asking it to reconsider its decision, particularly in view of the change in general admission prices which was likely to come into effect on August 5.

It was decided to circularise members asking them to incorporate "Better Business" campaign slogans in their advertising.

ALL RECORDS BROKEN AT LONDON'S CURZON CINEMA

SINCE IT OPENED IN 1934

by Max Ophuls' witty, audacious, daring

LA RONDE

AWARDED THREE INTERNATIONAL PRIZES

Greatest Cast Ever Assembled for a French Film

ANTON WALBROOK

SIMONE SIGNORET
SERGE REGGIANI
SIMONE SIMON
DANIEL GELIN
DANIELLE DARRIEUX
FERNAND GRAVEY
ODETTE JOYEUX
JEAN-LOUIS BARRAULT
ISA MIRANDA
GERARD PHILIPE

CERT. 'X'
ADULTS ONLY



REVIEWS

'It is delicate, stylish, enlivening and absolutely devoid of offensiveness, even in scenes the like of which have never before reached the British screen.'
Richard Winnington—News Chronicle

'So witty and sophisticated the dialogue and so brilliant the acting, that we are deliciously amused.'
Milton Schulman—Evening Standard

'Beautifully written, wickedly witty, splendidly acted. . . .'
Leonard Mosley—Daily Express

'But oh, what an enchanting film.'—*Virginia Graham—Spectator*

it can break records at your box-office too!

RELEASE DATE & PROVINCIAL TRADE SHOW DATES TO BE ANNOUNCED SHORTLY

G·C·T (DISTRIBUTORS) LTD.

FOR THE GREATEST CONTINENTAL FILMS
MANAGING DIRECTOR — C. V. BARGATE

199 WARDOUR STREET LONDON W.1 TELEPHONE GERrard 5004/5

OTHER OUTSTANDING SUCCESSES INCLUDE :

LA FEMME DU BOULANGER
TO LIVE IN PEACE
4 STEPS IN THE CLOUDS
FARREBIQUE

MONSIEUR VINCENT
FILM WITHOUT TITLE
DITTE—CHILD OF MAN
BICYCLE THIEVES

MARIUS
FANNY
CESAR
JOFROI

FLESH WILL SURRENDER
MACADAM
LA BEAUTE DU DIABLE
VOLPONE

BUTCHER'S FESTIVAL FARE

PAUL TEMPLE'S TRIUMPH

JOHN BENTLEY · DINAH SHERIDAN
JACK LIVESEY

Directed by MACLEAN ROGERS

C.E.A. 7¾ Marks

Faulkner's Report	. . . but action fans and the youngsters will find little fault with it. Production qualities are up to standard, settings are well varied and photography is good. **RELIABLE BRITISH SERIES OFFERING. ESPECIALLY FOR THE YOUNGER FOLK.**
The Daily Film Renter	**AUDIENCE APPEAL.** Thrills, humour and mystery blended into "well-wrapped-up" story with tense climax. **BOX-OFFICE VALUE.** British melo, for popular run with title pull. This British melo's convenient length and title appeal make it ready-made entertainment for the populars.
To-day's Cinema	. . . material punched over with vigour, readily achieving ambition of providing surface drama, suspense and thrill. Animated direction, enthusiastic portrayal. Safe offering for action devotees, with clear-cut title pull.

SOMETHING IN THE CITY

RICHARD HEARNE · GARRY MARSH
ELLEN POLLOCK

Directed by MACLEAN ROGERS

C.E.A. 8¼ Marks

Kinematograph Weekly	Bound to tickle the masses and youngsters. Capital British light booking.
Faulkner's Report	**DIVERTING BRITISH BOOKING FOR MOST HALLS.**
The Daily Film Renter	**BOX-OFFICE VALUE.** Mirthmaker with some rather original material. Excellent light feature.
To-day's Cinema	Jovial family hall entertainment, destined to make its mark at the popular box-office.

THERE IS ANOTHER SUN

SUSAN SHAW · MAXWELL REED
LAURENCE HARVEY

Directed by LEWIS GILBERT

C.E.A. 8¼ Marks

Kinematograph Weekly	Artistic and forthright, it should prove a box-office turn-up. Very good British booking.
To-day's Cinema	This British production is an emphatically popular entertainment. Well varied, enjoyable offering for popular appeal.
The Daily Film Renter	**AUDIENCE APPEAL.** Entertaining, first-class British drama. Good story, excellent acting, competent direction. **BOX-OFFICE VALUE.** Everybody loves a fair, so this should suit everybody.
Faulkner's Report	Atmosphere is particularly good and subtly contributes to feminine appeal. The populars should find the appealing and meaty entertainment to their taste. **GOOD BRITISH OFFERING.**

SCARLET THREAD

KATHLEEN BYRON · LAURENCE HARVEY
SYDNEY TAFLER · ARTHUR HILL
Directed by LEWIS GILBERT

C.E.A. 8 Marks

Kinematograph Weekly	Thriller and woman's picture in one, it offers both sexes generous money's worth. Good British booking.
Faulkner's Report	Well photographed West-end and picturesque university settings are a feature of the production. **RELIABLE BRITISH QUOTA PROGRAMMER.**
The Daily Film Renter	Interesting popular murder melo, cut above the ordinary style, which widens its scope.

MADAME LOUISE

RICHARD HEARNE · PETULA CLARK
GARRY MARSH

Directed by MACLEAN ROGERS

TO BE TRADE SHOWN SHORTLY

BUTCHER'S FILM SERVICE LTD., 175 WARDOUR STREET, W.1

BIRMINGHAM

"Mears Was Quite Wrong": Branch Challenges "Integrity" Attack

AS was anticipated, more was heard at last Friday's meeting of the Birmingham and Midland branch CEA of the accusation of Harry Mears (president) that following the previous meeting, which he addressed on the entertainments tax campaign, a clause had been added to the resolution issued to the Press.

The matter was raised by Coun. B. T. DAVIS when the approval of the minutes of the April meeting was sought. It was unfortunate that the president should see fit to make a statement which threw reflections on the officials of the branch, and "I am quite sure that on this occasion the president was quite wrong," he added. "Not only did he see my draft of the resolution at the meeting, but at his request a copy of the resolution was sent on to him. In spite of that, he saw fit at a meeting a few days later to say that a paragraph had been added to it, and so far he has not withdrawn that statement."

B. C. MUGGLETON (secretary) then read correspondence he had had with Mr. Mears. In a letter to the president he said: "I agree that no good is done by controversial matters appearing in the Press which might indicate that the industry is divided. It was for this reason that the resolution passed at the branch meeting was so framed. Unfortunately, you saw fit to announce publicly at another branch meeting that this branch had issued to the Press a form of resolution different to what was passed at the meeting. This is a serious reflection upon the integrity of the officers of the branch, and it is unreasonable to expect us to allow the matter to be passed over."

"No Reflection"

Mr. MEARS, in his reply, said he had no intention of reflecting on the integrity of the officers of the branch, and added that he noticed that a correction had been published in the trade Press.

In a further letter the PRESIDENT remarked, "What I did was correct and in the best interests of the membership of this association."

F. P. COZENS (chairman) pointed out that Mr. Mears attended the branch meeting at his invitation. Previously the branch had sent a wire to London which might make someone feel that they were going to sabotage the whole entertainments tax campaign. That was not so. The president said he would not address the meeting if the Press were admitted, "but I gave him an assurance that the Press would be at the meeting. If anything was said prejudicial to the interests of the unity of the association it would not be reported. I feel we made a mistake in not allowing the Press to report everything that was said."

Mr. MUGGLETON then read the resolution included in the minutes, which members present agreed was correct, and Chairman F. P. COZENS suggested that as the matter would be reported in the trade Press they should allow it to drop. His suggestion was accepted.

Mr. COZENS thought that consideration of the increase in entertainments tax would have to be deferred until after the Bournemouth meeting of the general council.

J. M. CANNON (vice-chairman) said that, arising from a discussion with an ABC representative regarding the Sunday Charity Levy in Warwickshire, a point had arisen which he thought should be raised at the meeting of the general council. He contended that the Eady levy would mean an increase in the tax on turnover of Sunday performances. He had, therefore, written to Mr. Fuller suggesting that with regard to Sunday the Eady levy increase should be omitted entirely. He would like a strong recommendation to go forward to Bournemouth on those lines.

Coun. B. T. DAVIS said he could not see how they could put it into operation.

B. H. PAUL said that if they got the additional penny he did not think the suggestion would carry any weight. If they did not get the penny he thought it was an important point.

Mr. MUGGLETON said that Mr. Fuller would like to know exactly what the proposition was. Mr. Cannon was asking that a farthing should be deducted as expenses before calculating the Charity Levy. He now understood that it was confined to the Eady farthing, and that it should not apply on Sundays.

A. G. MAY thought Mr. Cannon wanted them to raise a side-issue in the negotiations now taking place. That was bad policy, and the worst thing they could do would be to support anything of the nature of a side issue. He would like Mr. Cannon to withdraw his suggestion.

Mr. CANNON replied that it was purely a matter for the branch to decide.

Mr. MUGGLETON pointed out that, assuming it was accepted, the only solution he saw was that they would have to have one range of admission prices for weekdays and another for Sundays.

"KEN" JONES said it seemed to him that Mr. Mears was trying to whip up enthusiasm for something like the scheme he outlined in Portsmouth and in other places, and they might have a few "Bournemouth red herrings." It would be as well if the branch stood by its Eady scheme resolution.

A. G. MAY said they were concerned with the trade as a whole, and not any particular type of kinema. He thought Mr. Mears and some others were considering only the small kinema, while there were as many medium-size and large kinemas as small ones.

The meeting accepted the proposition of Mr. MAY, seconded by R. H. RIGBY, that the branch considered the time inopportune to raise the matter.

NATKE Agreement

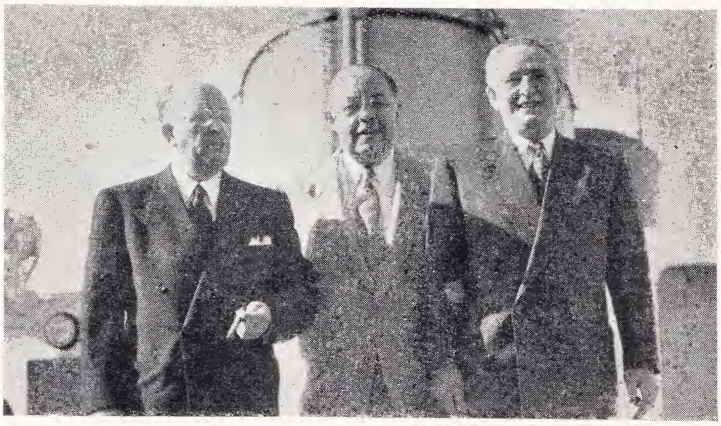
When Mr. CANNON asked the meeting to consider an amendment to the provisions of the NATKE agreement, Councillor B. T. Davis recalled that the branch had always insisted that wages agreements must be negotiated locally and not nationally. It was impracticable to separate wages rates and conditions. They were so closely allied that a similar principle should be adopted. Therefore he felt that he could not take any part in the general council discussion on the agreement.

After a brief discussion, Mr. MUGGLETON thought the best thing they could do was to await the report to be submitted to the general purposes committee at Bournemouth before considering the question of calling a meeting of the branch sub-committee to discuss the agreement.

Mr. MUGGLETON reported that the recent collections for the National Playing Fields amounted to £6,906.

Commenting on the new tariffs announced by the Midland Electricity Board, Mr. MAY said exhibitors would find their charges going up. It was the general opinion that they would go up 8 per cent., but he considered exhibitors would find the increase somewhere about 25 per cent., and some might go up even more. The branch had a liaison committee with the old Birmingham Electric Supply Committee, but it had no such sub-committee to negotiate with the Midlands Electricity Board. It was a matter which required urgent consideration, as it would sooner or later become a national one. In his opinion, kinemas should not be classified as industrial premises.

It was agreed to set up a sub-committee to include representatives of the ABC and CMA circuits.



Jack Cohn, executive vice-president of Columbia Pictures Corporation (centre), and Joseph A. McConville, president of Columbia Pictures International Corporation (left), were met on their arrival in England by Max Thorpe, managing director of Columbia's British organisation. Mr. Cohn and Mr. McConville are here for Columbia's annual conference, which starts tomorrow (Friday) at Margate, Kent (see page 26)

WAR-TIME DEVICE DEVELOPED FOR STEREOPHONIC PROJECTION

Eugene Gregg Describes Cinerama

A CONSIDERABLE amount of money is being spent in America on the development of Cinerama, a method of presentation which, it is claimed, will give added realism to films and provide the much-needed stimulant to the box-office.

Eugene Gregg, vice-president of the Westrex Corporation, which is collaborating on the sound side of the system, told the KINE. last week that it is an advanced stage of development and shows considerable promise.



E. GREGG

Cinerama is the development, by Fred Waller, formerly of Paramount, of a Naval gunnery training device producing realistic combat conditions, on which he worked during the war. Waller is being backed by Lowell Thomas, Mike Todd and influential financiers.

The system involves the use of a giant "panoramic" screen, extending from the top to the bottom of the proscenium and curving out into the side walls of the auditorium, and stereophonic sound. The screen, Mr. Gregg said, was made up in sections and overlapped in a special way to overcome aberrations and gave extraordinary illusion of depth in the projected picture. Three visual projectors are necessary (two, it was found, did not give adequate overlap).

Six tracks are used to produce the stereophonic sound—five for dialogue and one for control purposes. Seven loudspeaker assemblies are positioned behind the screen and about the auditorium.

On the film side, Cinerama involves special production techniques. For this reason, and in view of the cost of equipping kinemas, the sponsors visualise its application to a maximum of 400 large kinemas in America. At the outset it is proposed to equip four kinemas and the films would be shown on a long-run policy.

Mr. Gregg spoke of the tremendous development in the use of Hollywood studios of magnetic film recording since he was last here 12 months ago. About 300 films, he said, had been recorded, wholly or partly, on magnetic film. The saving on the cost of production was estimated at between 1,200 and 2,400 dollars a picture. Magnetic film recording, when transferred to 200-mm. push-pull photographic recordings, gave far superior quality to the conventional methods.

Western Electric magnetic film recording, he said, had been installed at the Gate Studios and was going into Denham, and coated magnetic film was being imported from the Continent.

A new development was the coating of 16-mm. and 8-mm. processed prints with magnetic tracks so that commentaries and sound effects can be added.

Mr. Gregg announced the start of manufacture in England of WE "in-car" speakers for drive-in theatres planned in sterling countries. Several of these are proposed in Australia and one is to be built in Johannesburg.

Birkenhead Corporation Festival of Britain Committee has approved a proposal to request the Gaumont to present a series of films to junior audiences each morning during the week starting August 27, 1951.

Considerable damage was done to the Silver kinema, Silver Street, Wellingborough, Northants, by a fire which gutted the interior.

PORTSMOUTH

Revolt Against Extra Penny: Prices Should Go Down, Not Up

SEAT prices should go down and not up was the theme of a resolution passed by the Portsmouth and Isle of Wight branch of the CEA on May 23. W. MOFFAT presided.

Members also wished to disassociate themselves from the negotiations to get an extra penny from the Treasury.

The resolution, proposed by Lieut.-Col. F. BRITTEN, deplored any increase in the price of seats, either by way of additional tax or by any other means, in view of the fact that patrons could not afford to pay any more at the present time.

Colonel BRITTEN said that the real reason that kinema takings were down was simply that people were either sitting in cheaper seats or were staying away altogether. He felt they might do well to adopt the old Woolworth policy of "plenty of goods at cheap prices."

A. LEVISON, who seconded, referred to the efforts being made by Conservative MPs to amend the Budget proposals. He said that they were cutting the ground from under their feet, for while they were protesting against seats going up 2d. the CEA was suggesting an increase of 3d.

H. J. COURT said that if that was going to be the CEA policy they were actually fooling the public by getting them to sign the petition.

Resignation Threat

JAMES HOLLAND pointed out that the branch had pledged support to Harry Mears in his campaign and his plan to get a penny clear for the exhibitors, but he added that they did not want to get that penny by adding it to existing prices, which would probably mean a drop in turnover.

Several members expressed the opinion that the matter appeared to be another example of major decisions being taken in committee without members being given the chance of expressing an opinion.

Mr. LEVISON again stated that he thought that all independent exhibitors should resign as a protest, and Mr. HOLLAND thought that an independents' section of the CEA might help to solve the problem.

It was stated that the circuits always seemed to be consulted on these important matters before they reached the general council stage for ratification. Independent members were like "being tied to the tail of a cart."

P. J. MILSOM pointed out that the Government view was that the CEA executive should have the power to negotiate without having to ask all the individual members first.

Mr. LEVISON thought it seemed to be normal practice for general council delegates to hear of important matters only after they had been negotiated and it was too late to do anything about them.

The resolution was carried unanimously, and members urged in strong terms that prices should be reduced with a consequent reduction of tax, in order to attract the public back into the kinemas.

Novelty Wanted

F. B. B. BLAKE said that the industry was in a similar position as it was before the advent of talkies, which resulted in a consequent boom. Judged from the queues for the telekinema at the South Bank exhibition, he felt that television would be the present salvation of the industry. Price increases could not have come at a worse time. On the one hand, people could not afford them, and on the other kinemas were not offering anything different than what they were 20 years ago. The industry had to have another novelty now to boost it.

Members were not entirely in agreement with Mr. Blake's point of view on television and pointed out that in the United States many kinemas were being closed altogether because of television.

Reference was made to the shortage of operators, and Col. BRITTEN thought that for the unskilled section there ought to be a progressive sliding scale of payments to give an incentive to people to stay in the industry, instead of the present flat rate.

It was decided to appoint a small subcommittee to go into the apprenticeship scheme and consider proposals from other branches, and then report back to the next general meeting.

Members stressed, however, that the scheme must be worked on an area basis and should not be a national affair.

The committee, comprising J. Blaber (chairman), A. Levison, J. Holland, P. J. Milsom, F. Britten, H. J. Court and H. Stafford, will meet at the Sandringham Hotel, Portsmouth, on Monday, June 18, at 10.30 a.m.

The SECRETARY (Arthur Daniels) reported that arrangements for the joint outing with the Sussex branch at the Royal Beach Hotel, Littlehampton, were now complete. The programme includes lunch, a cricket match and tea in the afternoon, followed by a dinner in the evening.

J. Blaber will captain the Portsmouth team.

A coach is being arranged to convey Portsmouth members to Littlehampton.

Thanks were expressed to Mr. Daniels and Mr. Blake for taking so much trouble with the arrangements.

Slight by Press

The CHAIRMAN reported that a letter for publication in the Portsmouth *Evening News* dealing with the exhibitors' campaign for a reduction in entertainments tax had been entirely ignored. He felt that this was a slight on the industry, particularly as several letters giving adverse comment on the question had been printed following the publication of a letter by another member of the branch. It was decided to write to the editor deploring this.

The local "Better Business" campaign judging committee is to meet at Portsmouth on Monday, June 11, at 11 a.m.

Mr. MOFFAT stated that he hoped to arrange a midnight matinée at his hall in the near future in connection with the "Affray" Appeal Fund. Members agreed to co-operate in publicising the event.

Latest CTBF contribution figures show an increase in the branch contribution of over £87, the amount collected being nearly £278.

Following membership changes were reported: Victoria, Portsmouth, B. Stringer for D. Shave; Ritz, Aldershot, D. Shave for F. Sparkes; Savoy, Portsmouth, F. Sparkes for H. Stafford. As this meant that Mr. Stafford would no longer be a nominee after having been a member of the branch for so many years it was decided to query the matter with S. K. Lewis of ABC.

The meeting was held at Ryde and members were afterwards the guests at lunch of Isle of Wight Theatres, Ltd., at the Royal York Hotel.

A vote of thanks, proposed by vice-chairman JOHN BLABER, was responded to by Mr. MCCRAE, who hoped members would be able to come again.



A. J. Ollerenshaw, extreme left of picture, vice-chairman of Sheffield Society of Cinema Managers, has formed a Managers' Luncheon Club to meet at the Gaumont, Sheffield, each Friday, to promote a greater social atmosphere. Others in the picture are: D. O. Clark, chairman, Sheffield SCMA; Bernard Dore (Palace, Stocksbridge), Clifford Wells (Kinema), C. Monkman (Heeley Palace), T. C. Colebourne (Lyric), and George Reddish (News Theatre), and their wives

S. & E. LANCS.

Delegates Given Tax Voting Orders for Bournemouth

PREPARED for another bolt from the blue, such as was experienced at Porthcawl last year when the Eady plan was disclosed, the South and East Lancashire branch committee, at Manchester, on Friday, gave instructions to delegates attending Bournemouth, that they are to vote for any scheme that will secure a net increase of one penny per seat, and are free to vote against any scheme that leaves exhibitors with less. John Killeya presided.

Penny a Seat Claim

The branch committee's views have been summarised in a statement prepared by the chairman. He outlined an arrangement showing how the present tax scales might be varied to allow prices to be raised to new convenient levels, bringing the Chancellor his tax increases and the exhibitor his much-needed penny. Mr. Killeya emphasised this point in a letter to the general secretary:—

"The branch executive committee sincerely and seriously believes we should stick to the point we have consistently made—that for our present needs we require a penny increase in our net admission prices—and to get it we will willingly co-operate with the Chancellor to get his unfortunately needed extra taxes."

The CHAIRMAN mentioned that at the next meeting of the general council there would be submitted the report of the Entertainments Tax Sub-Committee. If this report contained any compromise proposals the delegates ought to have a mandate how to vote—for or against any scheme. Alternatively, they could press for any scheme to be referred to the branches.

Will There Be Any Cake?

J. BREARLEY: Are we not assuming things that might not be in the report? When the cake is on the table we shall know how to cut it, but at present we do not know whether there will be any cake at all.

In the course of the general discussion, the CHAIRMAN said the Birmingham scheme had its roots in the South and East Lancashire branch proposed, namely, that if seat prices went up threepence, one penny should go to the exhibitor and twopence to the Chancellor.

A. HOYLE remarked that 75 per cent. of the people who were signing petitions were expecting a reduction of tax. Commenting on the petitions, Mr. Killeya said these would demonstrate to the Chancellor that exhibitors could, on any given subject, get a great number of people to support something. Kinema screens were an important medium for organising public opinion; the power of the screen had been demonstrated.

The committee unanimously mandated the delegates to Bournemouth to vote on the lines indicated in the opening paragraph of this report.

Quota Appeals

Concerning quota appeals, the CHAIRMAN said it was hoped to secure reductions for some branch members. Any member who considered he had justification for claiming relief should not hesitate to press his case, irrespective of what appeared in the Press or what was stated in the regulations. The Board of Trade could not be expected to give relief if exhibitors who felt they had a grievance would not take the trouble to fill in the appropriate forms. The branch quota appeals committee would give members all possible assistance, but they must do something to help themselves.

No Apprentices

The possibilities of the apprenticeship scheme for projectionists did not register strongly on the branch committee. It was pointed out that even if indenture forms were on the table, it was doubtful whether there would be the youths to sign them. Complaint was made of one or two exhibitors having offered inducements to entice boys with little experience to change their employment. The CHAIRMAN remarked that when there appeared the prospect of employing apprentices the merits of the scheme could be considered. The subject was deferred.

THE SURPRISE PICTURE OF THE YEAR FOR THE TRADE AND PUBLIC ALIKE



PICKUP

starring

Beverly MICHAELS · Hugo HAAS

Allan NIXON · Howland CHAMBERLIN

with Jo Carroll DENNISON

Screen Play by
Hugo Haas and Arnold Phillips

Produced and Directed by
HUGO HAAS

Co-Producer: Edgar E. Walden

A COLUMBIA PICTURE

The indispensable feature in every programme

BRITISH MOVIETONE NEWS

Warmest greetings to our many friends assembled at Bournemouth this week and to all others unable to attend

BRITISH MOVIETONE NEWS RELEASED BY 20th CENTURY-FOX

Your Films



On These Pages is News from Renters Concerning Product and Sales Personalities

BOX-OFFICE TURN-UPS

It is necessary to get up early to obtain seats straight away for "The Great Caruso" (MGM) at The Empire, Leicester Square. The opus thoroughly deserves success, Mario Lanza's singing is magnificent, yet it is surprising how many critics, viewers and exhibitors are wise after the event. The film received a far from unanimous press, but practically every Tom, Dick and Harry is now claiming the winner. Take another look at your KINE., dated May 10, and you'll find that "The Great Caruso" was called "an infallible box-office proposition." No ifs or buts. I bring this up because in this industry if you don't blow your own trumpet nobody else will. Anyway, showmanship, like charity, should begin at home.

Of the other West-end offerings, "The Tales of Hoffmann" (British Lion-British), continues to play to full houses at The Carlton, Haymarket, while "Captain Horatio Hornblower, RN" (Warner-British) now in its seventh week at the Warner, has far exceeded "The Inspector General" figures. It's also taking a packet at Harry Buxton's house in Oxford Street, Manchester. The sensational newcomer is "Payment on Demand" (RKO-Radio). Despite the hammering it received from the critics, Bette Davis's newest is firmly entrenched at the Odeon, Leicester Square. The women are going for the film, just as the trade said. After a week or so of comparative quiet, following the successful release of "Our Very Own," RKO is right back in the box-office news. "Cinderella," Walt Disney's latest and, to my mind, greatest full-length cartoon, is crowding them in in the suburbs and provinces, and "Circle of Danger," RKO's British offering, registered favourably in specialised spots. The RKO double bill, "The Last Days of Pompeii" and "She," a couple of great reissues, has done the independents a grand turn. Few modern films can compare with the old-time spectacles. Another "turn-up" record breaker is the French film, "La Ronde" (GCT), which has so far beaten every "highest" at the Curzon since the kinema opened in 1934: the really good film will always pull 'em in, whatever its mother tongue! The best of the other releases is "Tea for Two" (Warner), the record-breaking stage musical is repeating history in celluloid.

By the time these words are in print the CEA, in "conference" at Bournemouth, will have been treated to "On the Riviera" (20th Century-Fox). Whatever else is in store for them, and I've yet to cover "Showboat" (MGM), I wager they won't see a more certain winner. Danny Kaye, cast in the dual rôle of American nightclub entertainer and famous French flyer, is at his inimitable best and provides ninety minutes of clean, glorious fun. Full report is in our review pages.

Here's to laughter!

John Baxter

PRE-RELEASES AND RELEASE DATES

FOLLOWING its European première at the Odeon Theatre, Marble Arch, W.1, where it opens today (Thursday), "Sirocco," Columbia Pictures' latest Santana Production starring Humphrey Bogart, will have screenings in June in the three Cunard White Star liners: *Queen Mary, Queen Elizabeth* and *Mauretania.*

Columbia's "Al Jennings of Oklahoma," a Technicolor drama co-starring Dan Duryea and Gale Storm, will open tomorrow (Friday) at the London Pavilion, W.1, with "The Harlem Globetrotters," featuring the American basketball team which has just played a series of exhibition matches at the Empire Pool, Wembley, prior to a provincial tour.

"Atom Man Versus Superman," Columbia's serial, opens at the Tower, York, on June 18.

Other June bookings are at the Roxy, Newcastle-under-Lyme; Palace, Burslem; Danilo, Cannock; Ritz, Tunstall; Danilo, Longbridge; Plaza, Bromsgrove; and Select, Redditch.

"Born Yesterday," Columbia's comedy, co-starring Judy Holliday, William Holden and Broderick Crawford, which has just started its national release, will be shown aboard the *Britannic* during July and August.

* * *

The Associated British Mario Zampi production "Laughter in Paradise," is to open its West-end pre-release run on Friday at the Plaza, Piccadilly Circus, W.1

The same night "Laughter in Paradise" will be given a special screening at the ABC Regal, Bridlington, in aid of the National Union of Journalists' Widows and Orphans' Fund and the Newspaper Press Fund.

Starring with Alastair Sim in this comedy are Fay Compton and Beatrice Campbell.

* * *

At the Tivoli, Strand, W.C.2, from Sunday, June 17, Eros is putting on a double bill, comprising "One Wild Oat" and "Arabian Nights."

"One Wild Oat," now at the Plaza, Piccadilly Circus, W.1, with "Sun Sets at Dawn," stars Robertson Hare with Stanley Holloway. "Arabian Nights," a Universal-International spectacle in Technicolor, stars Sabu, with Maria Montez and Jon Hall.

The programme "Sun Sets at Dawn" and "One Wild Oat," now on pre-release at the Princess, Blackpool, will start general release on the ABC circuit this month.

* * *

"Call Me Mister," Betty Grable's new 20th Century-Fox Technicolor musical, in which she is co-starred with Dan Dailey, and the Valentina Cortesa - Richard Basehart - Willian Lundigan drama, "House on Telegraph Hill," continue at the Gaumont, Haymarket, S.W.1, and the Marble Arch Pavilion.

"Of Men and Music," 20th Century-Fox full-length film starring some of the world's greatest concert hall artists, begins a season at the Rialto, Coventry Street, W.1, on Friday, June 1.

It will be supported by "Farewell to Yesterday," a Movietone documentary dealing with events from the end of World War I up to and including the Korean War.

* * *

GFD's murder mystery, "Fugitive Lady," was released on Monday on the GB circuit. It was filmed entirely in Italy in natural settings, and stars Jamis Paige, with Binnie Barnes, Eduardo Ciannelli, Massimo Serato and Tony Centa.

* * *

Paramount is still receiving telegrams reporting phenomenal business with Cecil B. DeMille's "Samson and Delilah." One from the Carlton, Salford, states: "28,721 admissions acclaimed 'Samson and Delilah' the greatest film ever at the Carlton, Salford. Every record smashed."

Continued at foot of column 4

"WORM'S EYE VIEW" PLEASES SHOWMEN

THE first showing of "Worm's Eye View" at the Picture House, Stratford-on-Avon, provided striking evidence that this rollicking comedy of ABFD has a universal appeal.

Obviously a first-rate proposition, its outstanding success at the Clifton house at Stratford, proves that it has equally great appeal in non-industrial districts.

This is emphasised also by the immediate attention attracted among both independent and circuit managers in the announcement in last week's KINE. that ABFD is offering £250 in prizes for "Worm's Eye View" exploitation.

"Worm's Eye View" also opened to enthusiastic audiences at Bournemouth and Boscombe last week, attracting the attention of the CEA delegates, who had the alternative of seeing it at the Westover, Bournemouth, or the Carlton, Boscombe.

Signs of widespread interest in this picture are coming from many directions. It has, for instance, just been booked for showing in the three Union-Castle liners, *Cape Town Castle* (June 4), *Stirling Castle* (June 11) and *Pretoria Castle* (June 18).

Another, from Four-Ways, New Moston, reads: "Broken all theatre records with 'Samson and Delilah'", and goes on to state that 15,262 patrons paid for admission.

* * *

In the six weeks ending Thursday, May 24, Warner Brothers' British production in Technicolor, "Captain Horatio Hornblower, RN," has outgrossed the only other film in recent times to run at Warner Theatre, Leicester Square, W.C.2, for the same long period. This was "The Inspector General," starring Danny Kaye.

"Captain Horatio Hornblower, RN," will continue to play Warner Theatre until June 6. In the meantime it is still running concurrently and successfully at Studio One, Oxford Street, W.1, where it will stay beyond June 6.

G

Trade Show News

GRAVE AND GAY IN RKO SIX

RKO-RADIO is to trade show six pictures, including some of the most important productions in the company's 1951 schedule, during June.

The titles and dates are: "Never a Dull Moment," Tuesday, June 5; "My Forbidden Past," Thursday, June 7; "Vendetta," Tuesday, June 12; "Mad Wednesday," Wednesday, June 13; "The Threat," Thursday, June 14, and "Experiment Alcatraz," Friday, June 15 All will be shown at Studio One, Oxford Street, W.1, starting at 10.30 a.m.

"Never a Dull Moment" is a comedy romance depicting the trials endured by a successful song writer who falls in love with a cowboy, marries him, and exchanges the luxuries of New York for his ranch in the West. Irene Dunne plays the Broadway sophisticate and Fred MacMurray the cowboy.

In featured rôles are William Demarest, Andy Devine, Gigi Perreau, Natalie Wood and Philip Ober.

"My Forbidden Past," teaming Robert Mitchum and Ava Gardner for the first time, is a romantic drama set in New Orleans at the turn of the century. Melvyn Douglas is also starred.

Miss Gardner has the rôle of an imperious Creole beauty infatuated with a handsome but penniless young doctor, but is unable to do much about it because of her straitened circumstances.

Mitchum enacts the young doctor, and Douglas has the rôle of Miss Gardner's suave but unscrupulous cousin.

Faith Domergue, Howard Hughes' latest discovery, has her first solo starring rôle in Hughes' "Vendetta," an adaptation of Prosper Merimee's novel, "Colomba," romantic story of a girl's adherence to the tradition of the Corsican death vow.

Playing the heroine's brother is George Dolenz, featured talented screen newcomer.

Harold Lloyd's Return

"Mad Wednesday" is the Harold Lloyd film which has already scored a success at the London Pavilion on its pre-release West-end run.

Lloyd is seen as a meek, frustrated book-keeper who, after being fired from a job after 20 years, indulges in a series of mad escapades in his attempts to dispose of a circus he bought when under the influence of drink.

Frances Ramsden makes her screen bow as the heroine. Jimmy Conlin, Raymond Walburn, Edgar Kennedy are other members of the cast.

"The Threat," a drama starring Michael O'Shea, Virginia Grey and Charles McGraw, deals with the plans of an escaped convict to avenge himself on three persons who sent him to prison.

Frank Conroy, Julie Bishop, Robert Shayne, Anthony Caruso and Don McGuire are among the featured players.

The story of a plan to test a new medical discovery on convict "guinea-pigs," "Experiment Alcatraz," stars John Howard and Joan Dixon.

Howard has the rôle of a young doctor who devises a new isotope treatment for radiation disease. A group of life-term convicts volunteer for the first test of the drug, but in the course of the treatment one of them fatally stabs another.

British from Eros

Richard Attenborough, Mai Zetterling and Herbert Lom star in the Raymond Stross production "Hell is Sold Out," to be shown by Eros on Wednesday, June 6, at the Rialto, Coventry Street, W.1, at 10.30 a.m.

On the list for future trade shows by Eros, are "Two Lost Worlds," which includes a pirate battle and a fight between prehistoric monsters; and "Prehistoric Women," in Cinecolor, which is about a race of Amazons.



Lex Barker with Bob Wolff, managing director of RKO-Radio, Julian Lesser and Jack Osserman at the Press reception held for the Tarzan hero at the Savoy Hotel, London. Lex's next film is Sol Lesser's TARZAN AND THE JUNGLE QUEEN, for summer release by RKO

AB-Pathe's Irish Comedy

Jack Warner, who last year topped the film popularity polls, has an Irish brogue in "Talk of a Million," which AB-Pathé is to show to the trade next Wednesday (June 6) at Studio One, Oxford Street, W.1. "Talk of a Million" is adapted from the stage comedy "They Got What They Wanted," by Louis D'Alton.

Apex Group

A group of new films is being prepared for trade showing shortly by Apex Film Distributors.

It includes "Chelsea Story," starring Henry Mollison and Sydney Tafler, and "Cheer the Brave," with Elsie Randolph and Jack Macnaughton.

Columbia's Colour Picture

Soon to be shown here is Columbia's Technicolor drama, "Lost Stage Valley," starring Rod Cameron, Wayne Morris, Kay Buckley and Sally Eilers.

Produced by Harry Joe Brown and directed by Ralph Murphy, it's a tale of adventure during the pre-Civil War days.

"Hoffmann" Success

The trade show of "The Tales of "Hoffmann" at the Deansgate Theatre, Manchester, last week, was British Lion's most successful in the city for many years.

A large number attended the reception following the trade show, where they were received by Sidney A. Myers, assistant managing director, British Lion. Others present were Leslie Faber, general sales manager, and Edward Jarratt, publicity director; J. Henderson, supervisor, S. Morley, manager, Manchester branch; L. Laurie, manager, Leeds branch, and S. Neerkin, manager, Liverpool branch.

UA HAS 40,000,000 DOLLARS PROGRAMME

THE present line-up of 38 feature pictures by United Artists represents a negative cost of 40,000,000 dollars, it was announced at the company's convention in Chicago, the first to be held for five years.

President Arthur Krim told the convention that UA's period of film shortage is at an end, and expressed his full confidence in the company's future. He said the company was well on the way to its announced goal of 24 top pictures per year, starting in 1952.

He added: "The industry needs strong independent producers, who are given the encouragement and support they need to continue their trail-blazing pictures which have done so much to set new trends in film-making; but independent producers cannot function properly unless they are assured of a strong, efficiently operating and intelligent organisation to release their films successfully. This need can be, and is being, filled by United Artists."

Warner's Production Peak

Warner's production machinery at Burbank has moved into top gear with the scheduling of five subjects to go on the floor in the near future.

Pictures due to start are: "Starlift," on which pre-production work at Vellejo, California, is now being done; "Bugles in the Afternoon," starring Ray Milland; "Room For One More," co-starring Cary Grant and Betsy Drake; "Come Fill the Cup," starring James Cagney; and "The Tanks Are Coming," with Steve Cochran in the leading rôle.

U-I's Action Drama

Trade show date by GFD for Universal-International's Technicolor outdoor drama, "Apache Drums," is tomorrow (Friday) in the GB large theatre, Wardour Street, W.1, at 10.30 a.m.

Starring Stephen McNally and Coleen Gray, it has a supporting cast headed by Willard Parker, Arthur Shields and Clarence Muse.

Supercinecolor Makes its Bow

AT COLUMBIA'S CONVENTION

JACK COHN, executive vice-president of Columbia Pictures Corp., in New York, and Joseph A. McConville, president of Columbia Pictures International Corp., are attending the British organisation's convention, which starts at Margate today (Thursday) and coincides with Columbia's 30th anniversary celebrations.

The convention is being held at the Northumberland Hotel, and is being attended by Max Thorpe, managing director of Columbia's British organisation, company executives, branch managers and sales staff, student salesmen and representatives of Wigmore Films (Columbia's 16-mm. division).

The Mayor of Margate, Coun. C. B. Hosking, JP, will accord a civic welcome to all delegates when they arrive on Thursday evening and is to perform the official opening ceremony on Friday morning.

After the opening ceremony, members of the conference are to attend a private screening of the first film to be photographed in Supercinecolor, "The Texas Rangers," which has been rushed by air from Hollywood. It co-stars George Montgomery and Gale Storm.

Full details of Columbia Pictures' important forthcoming line-up will be announced. Columbia Studios' augmented 1951-1952 programme is headed by "Valentino," in Technicolor; "The Brave Bulls," Robert Rossen's new production; "Lorna Doone," R. D. Blackmore's famous West Country romance, in Technicolor; the crime thriller, "M"; "Five," the story of the last five people left on earth; "Dick Turpin's Ride," much of which was shot in England on location by Harry Joe Brown; "Saturday's Hero," a virile drama about youth; Santana Productions' "Sirocco" and "The Family Secret"; Halburt Productions' "Ten Tall Men," in Technicolor, and "Small Wonder"; the first six pictures to be made for Columbia by the Stanley Kramer Co., which include "Death of a Salesman"; and many other major productions.

A midnight matinée of "Valentino" is being arranged at the Dreamland, Margate, the first screening outside of the U.S.

Jack Cohn, Joseph McConville and Max Thorpe will make important statements about Columbia Pictures' ambitious plans for the future. Other speakers will include F. G. Hill, director and secretary; Eric P. Greenspan, sales manager; and William M. Levy, assistant to Mr. Thorpe; as well as chiefs of various sales and service departments.

"The Red Shoes" Award

The Archers' Academy Award-winning Technicolor production, "The Red Shoes," has been awarded the Eiga Sekai SHA award in Japan, having been chosen as the most popular and entertaining foreign film shown in Japan during 1950.

MGM Holds High Speed

The usual high rate of production continues at the MGM studios.

Jean Hagen has been given a starring part in "Singin' in the Rain," with Gene Kelly, Donald O'Connor and Debbie Reynolds.

"Memo to a Bad Man" will be produced by John Houseman after he has finished "Days Before Lent."

The Silent Days Remembered

GEORGE PEARSON TALKS TO BFA

GEORGE PEARSON, one of the leading figures in British silent film productions and now senior director of the Colonial Film Unit, recalled his experiences in the industry in an autobiographical address to the British Film Academy. He has just been elected a fellow of the BFA.

In 1912 Pearson said he found himself in the Pathé underground studio in Great Portland Street, lit by mercury-vapour tubes. The camera was permanently mounted, shooting on the centre of the set. One of his first experiments was to bring his actors across the inviolable chalk line to produce close-ups. "Mr. Pearson," he was asked, "have you ever seen people walking on their stomachs?" Nevertheless, the close-up became an essential part of his films.

He employed chiefly stage actors, and on location came into contact with the paralysing influence of the open-air on stage artists.

In 1914 G. B. Samuelson acquired Worton Hall, which was built and equipped for an all-in cost of under £1,000. Pearson was introduced by the cameraman, Walter Buckstone. Their first script was commenced on August 4, and was entitled "The Great European War." Shooting commenced next day and the film was trade shown a fortnight later.

After producing a number of films for Samuelson, Pearson received an offer from Gaumont to take over the post of chief director in the new Shepherd's Bush Studios. His cameraman was Emil Lauste, son of the inventor of the sound film. Here a character named Ultus was evolved and ran for a series of films.

In 1918 Pearson and T. A. Welsh formed Welsh Pearson, Ltd., with £6,000 capital; the chairman was Alderman Heron, editor of the KINE. Their first film was "The Better 'Ole." The following year a studio at Craven Park, Willesden, was acquired. An 18-year-old girl was given a small part as a Cockney skivvy. She was Betty Balfour, for a number of years their leading lady, for whom the "Squibs" series was written.

During the years that followed, Mr. Pearson said, many of today's leading film people owed their early experience to Welsh Pearson. Among them were Desmond Dickinson, Calvacanti, Thorold Dickinson and Bernard Knowles.

Mr. Pearson urged that the script writer should receive more encouragement. "It is in the writer's mind and heart that better tales will be born."

REPUBLIC PREPARES BRITISH PICTURE

High on the list of Republic's new product is the John Ford-Merian C. Cooper film, "The Quiet Man," starring John Wayne, Maureen O'Hara, Victor McLaglen and Barry Fitzgerald. Wayne accompanied president Herbert J. Yates to Europe and the two scouted locations in Ireland, where "The Quiet Man" is to be filmed.

Wayne is also preparing his next producing-acting picture for Republic, "The Alamo." He also produced "Bullfighter and the Lady," starring Robert Stack, Joy Page and Gilbert Roland, which will shortly be released here.

"Wings Across the Pacific," a saga of the B-29s, is now before the cameras, with Wendell Corey and Vera Ralston starring.

"INDUSTRY LIKE A LUNATIC FIRM"

Felix Aylmer Tells Equity

THE outstanding cause of unemployment among actors and actresses was the "failure of the film industry," according to Felix Aylmer, president of the British Actors' Equity, at the annual general meeting of the society in London on Sunday. The extensive flights of capital from film production, he said, had probably halved employment in the studios.

"The British film industry is like some lunatic commercial firm, where the sales department, instead of being responsible to the overall direction, has taken charge and is allowing the factories to go to ruin while it reaps what profits it can from the distribution of dumped foreign products, which should be merely incidental to its main business."

A resolution asking the council to renew Equity's demands to the Government for the establishment of a working party in the theatre was carried.

Proposing the resolution, Roger Snowden said the theatre today is in a pretty dreadful state. There is a tendency to monopoly and we have seen what that has done in the film industry.

Michael Dennison moved a resolution which welcomed the agreement by five unions on a common policy for solving the crisis in the film industry and recognised that if this policy was not implemented the independent production industry would cease to exist.

Mr. Dennison said that they must ensure that alongside the foreign films the quota really did its job of bringing along films that are British as understood by the public, if not as yet by the Board of Trade.

"If things continue as at present I foresee a situation—we have almost reached it—where we shall become a nation of supporting players, and it will be impossible to make a film without importing stars."

Grand National's New Cardiff Manager

Douglas Thomas has been appointed manager of Grand National's branch at Cardiff.

A Cardiff man, Mr. Thomas came into films in 1934, when he represented Fox's at Newcastle. He subsequently joined C. M. Woolf as branch manager for GFD in Cardiff.

Mr. Thomas took up his new duties last week and will shortly be opening new premises for Grand National in Cardiff.

GFD Publicity Changes

Roy Penney, GFD's publicity representative for many years in the Newcastle area, is leaving at once for Scotland to replace Robert Wallace, who has decided to emigrate to Canada.

Mayor of Sale

Alderman W. A. Costello, director of Warwick Cinemas (Timperley), Ltd., was made Mayor of Sale last week. Ald. Costello is a builder and contractor in Sale, Cheshire.

Many in Colour for 20th-Fox Full Pressure Programme

DARRYL F. ZANUCK'S 20th Century-Fox Studios are currently working at full pressure to turn out the complete product promised for 1951-52.

Apart from those films that have already been shown to the trade in this country, managing director W. J. Kupper has scheduled another 17 due for release before the end of 1951. Murray Silverstone, president of the 20th-Fox International Corp., will visit London on June 6.

In the future programme are: "Bird of Paradise," in Technicolor, co-starring Louis Jourdan, Debra Paget and Jeff Chandler; "Sword of Monte Cristo," in Super Cinecolor, has Paula Cowdray, Berry Kroeger, William Conrad and Rhys Williams heading the cast; "Half Angel," is a dramatic comedy in Technicolor, co-starring Loretta Young and Joseph Cotten; "On the Riviera," co-stars Danny Kaye, Gene Tierney and Corinne Calvet in a Technicolor musical; "Take Care of My Little Girl" is another Technicolor film with Jeanne Crain, Dale Robertson, Mitzi Gaynor and Jean Peters; "Meet Me After the Show," in Technicolor, co-stars Betty Grable, Macdonald Carey and Rory Calhoun; "David and Bathsheba" is a Darryl F. Zanuck Technicolor production, with Gregory Peck as David, Susan Hayward as Bathsheba, Raymond Massey as Nathan and Kieron Moore as Uriah; "Kangaroo," also in Technicolor, was made in Australia with Peter Lawford, Maureen O'Hara and Finlay Currie in the principal roles; "The Guy Who Came Back" co-stars Paul Douglas, Joan Bennett and Linda Darnell; "Decision Before Dawn," was made in Germany, with Richard Basehart, Gary Merrill, Oscar Werner and Hildegarde Neff as the leading players; "Young as You Feel," retitled from "Will You Love Me in December?" is a comedy for Monty Woolley, Thelma Ritter, Constance Bennett and Jean Peters; "No Highway," made in this country, is based on Nevil Shute's best seller, James Stewart, Marlene Dietrich, Glynis Johns and Jack Hawkins co-star.

Nearing completion are: "Mr. Belvedere Blows His Whistle," another Clifton Webb comedy; "The Frogmen," co-starring Richard Widmark and Dana Andrews; "The Secret of Convict Lake," with a cast headed by Glenn Ford, Gene Tierney, Zachary Scott and Ethel Barrymore; "The House on the Square," made in this country, in which Tyrone Power and Anne Blyth co-star; "Friendly Island," romantic comedy with music, in Technicolor, with William Lundigan, Jane Greer, Gloria De Haven, Mitzi Gaynor and David Wayne in the leading roles; and "Anne of the Indies," also in Technicolor, a romantic drama about a girl pirate, Louis Jourdan, Debra Paget and Jean Peters co-starring.

In addition there are at least 14 other films on the floor or in preparation.

ARCHWAY TO RELEASE MEXICAN FILMS

A number of Mexican films are to be distributed in this country by Archway Film Distributors. This is the outcome of discussions between William Karol, general representative for Europe, Africa and Near East of Peliculas Mexicanas SA, and AMG Gelaspi, managing director of Archway.

The first two films to be handled by Archway will be "Dona Diabla" ("The Devil Was a Woman") and "Maclovia," both starring a new Mexican actress, Maria Felix.

"Dona Diabla" will be dubbed in English by the De Lane Lea process. "Maclovia" will be released with subtitles.

The latter film has been given three awards as an outstanding film and a prize by the Italian Government for its excellent photography.

Pathe at the Derby

Top speed delivery and maximum coverage summed up Pathé News's plans for Derby Day. Editor G. T. Cummins had three special stands erected at vantage points along the course. Nine Pathé News cameramen covered the event, including veterans Ken Gordon (who has photographed 28 previous Derbys) and Jock Gemmell (whose tally to date is at least 25).

The Pathé News Derby issue was completed early this Thursday, for screening at kinemas all over the country the same afternoon.

Apart from newsreel coverage, another Pathé camera unit was on Epsom Downs, shooting the Derby in Technicolor for a forthcoming documentary picture.

Universal News Takes Festival Abroad

A special Festival of Britain edition of Universal News is to be shown in British Embassies in more than twenty countries of the world—some of them behind the Iron Curtain.

Foreign Office officials were so greatly impressed by pictures and particularly by Ted Emmett's commentary on the Festival in Universal News that they asked for composite copies. They are being prepared on 16-mm film.

The countries to which the film is being sent are Belgium, Denmark, France, Germany, Holland, Italy, Greece, Switzerland, Sweden, Hungary, Roumania, Czechoslovakia, Poland, Yugoslavia, Indonesia, Nepal, USSR, Burma, French Indo-China, USA, and Tangier.

GB News Prizes for Hamilton Projectionist

Alexander C. Hammill, chief projectionist at the Odeon, Hamilton, received a money prize and a certificate for outstanding professional skill in the screen presentation of Gaumont-British News on May 24, his birthday.

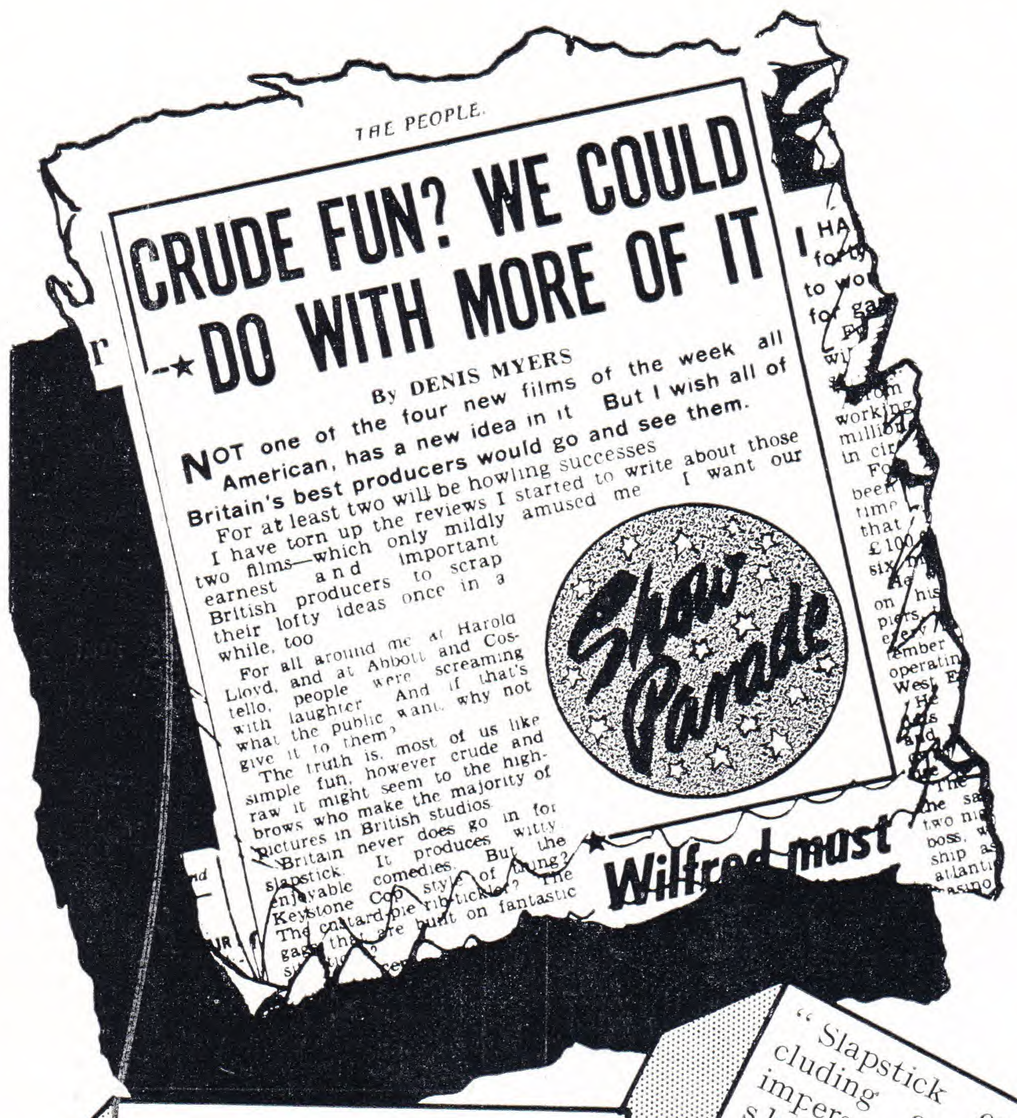
Certificate, an award of merit, signed by J. Arthur Rank, was handed over by Leslie J. Harris, district manager for CMA in the West of Scotland. Robert Wood, manager, Kaye R. Gadsby, assistant manager, and other members of the staff attended the presentation.

Appointments at MGM

Edward F. O'Connor has been appointed general manager of MGM's sales and distribution office in Japan, relinquishing the post of regional director of the Far East, which has been taken over by Seymour Mayer, who becomes regional director of the Far and Near East in addition to his regular duties.

J

INDEPENDENT & TRADE CRITICS ENDORSE THE VIEWS OF DENIS MYERS, FILM CRITIC OF "THE PEOPLE"


THE PEOPLE.

CRUDE FUN? WE COULD DO WITH MORE OF IT

By DENIS MYERS

NOT one of the four new films of the week all American, has a new idea in it But I wish all of Britain's best producers would go and see them.

For at least two will be howling successes I have torn up the reviews I started to write about those two films—which only mildly amused me I want our earnest and important British producers to scrap their lofty ideas once in a while, too

For all around me at Harold Lloyd, and at Abbott and Costello, people were screaming with laughter And if that's what the public want, why not give it to them?

The truth is, most of us like simple fun, however crude and raw it might seem to the highbrows who make the majority of pictures in British studios

Britain never does go in for slapstick It produces witty comedies But the inevitable Keystone Cop style of thing? The custard-pie rib-tickler? The gags that are built on fantastic

Show Parade

Wilfred Hyde-White

Introducing

A GALAXY OF RADIO·VARIETY AND T-V PERSONALITIES—

HARRY SECOMBE
ALFRED MARKS
PETER SELLERS
FREDDIE FRINTON
BILL KERR
PADDY O'NEIL
SPIKE MILLIGAN

"Definitely a certain rib-tickler. . . . Good British industrial and provincial comedy 'programmer.'"

KINEMATOGRAPH

"Slapstick comedy, including comic patter, impersonations, humorous sketches and general atmosphere of crazy knockabout. Reliable comedy booking for popular halls, especially in provinces."

CINEMA

"'Penny Points to Paradise' is the sort of comedy to break records . . . a good hearty laugh at the end of the day. Look at the cast—and then book it."

DAILY FILM RENTER

"Slickly presented and has plenty of good laughs. . . . Useful quota offering for popular houses."

IMPARTIAL

"PENNY POINTS TO PARADISE." **7,000** feet = **77** mins. Crook comedy. $8\frac{1}{4}$ marks for unsophisticated audiences. "U" Certificate. Features: Harry Secombe and Alfred Marks. There are many laughs. Harry Secombe is a resourceful comedian; Alfred Marks is excellent as a suave crook; and other parts are played with gusto by Peter Sellers, Spike Milligan, Bill Kerr, Freddie Frinton, Paddy O'Neil, and Vicky Page. Felix Mendelssohn and His Hawaiian Serenaders are introduced in a musical and dance number. Harry and Spike go to Brighton to celebrate Harry's big football pool win. Christine and Sheila, staying at the same boarding-house, are interested in Harry's fortune, as also are Haines and Wood, two tricksters, who follow to the boarding-house. They discover that the money is hidden in a suitcase which has been placed on a ledge at the back of the fireplace. Haines substitutes counterfeit notes for the real ones and, when Sheila attempts to change one of the false notes Harry has unsuspectingly given her to buy cigarettes for him, Sheila is suspected by the police. Christine, however, chances upon the machine which Haines and Wood have been using to print the counterfeit money. She, Harry and Spike, followed by the police, chase Haines and Wood through the Brighton Streets, until they reach a waxworks museum used by the crooks as a hideout. Here, disguise follows disguise in a wild chase through the passages and tableaux, until finally Haines and Wood are caught red-handed. The settings are Brighton exteriors, boarding-house, pier theatre, with an amusing hypnotic act, waxworks museum, wild motor chase, and a fairly funny dream sequence. The photography and lighting are satisfactory.

C·E·A

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KINEMATOGRAPH WEEKLY

Souvenir of

'HAPPY GO LOVELY'

IT'S HEAVENLY . . .

IT'S GORGEOUS . . .

IT'S LAVISH . . .

IT'S . . .



DAVID NIVEN · VERA-ELLEN · CESAR ROMERO

in

HAPPY GO LOVELY 'U'

Presented by Associated British Picture Corporation Ltd., with

Bobby Howes, Diane Hart, Sandra Dorne, Gordon Jackson

COLOUR BY TECHNICOLOR

Screenplay by VAL GUEST · Music by MISCHA SPOLIANSKY

Directed by BRUCE HUMBERSTONE · A MARCEL HELLMAN PRODUCTION

Distribution by Associated British-Pathe, Ltd.



Just as you'll recognise this lovely scene from

"HAPPY-GO-LOVELY"

you'll also recognise the perfect RCA recording faithfully reproduced by the

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THE STORY OF "Happy Go Lovely"

AND THOSE WHO MADE IT

An Associated British Picture Corporation Production

Starring
David Niven, *Vera-Ellen* and *Cesar Romero*

Colour by Technicolor

Screen-play by *Val Guest*
based on a film story by *F. Dammann* and *Dr. H. Rosenfeld*

RCA (Design) Recording

Recording Director: *Harold V. King*
Art Director: *John Howell*
Dialogue Director: *Desmond Davis*
Production Manager: *Gerry Mitchell*
Editor: *Bert Bates*
Sound Recording: *Cecil V. Thornton*
Make-up Artist: *Nell Taylor*
Hair Styles: *Jean Bear*
Technicolor Colour Consultant: *Joan Bridge*
Costumes: *Anna Duse*

Director of Photography:
Erwin Hillier

Music by
Mischa Spoliansky

Orchestra under the Direction of
Louis Levy

Ballet Sequences by *Pauline Grant*
Dance Sequences by *Jack Billings*

Produced by
Marcel Hellman

Directed by
Bruce Humberstone

Distributed throughout the Eastern Hemisphere of the World by
Associated British-Pathe, Ltd.

AN INTRODUCTION

By Sir Philip Warter

Chairman, Associated British Picture Corporation



I AM grateful to the KINE. WEEKLY for the production of this "Happy Go Lovely" supplement.

I hope that it will draw your attention to one of the most ambitious productions so far sponsored by Associated British Picture Corporation, and which has been so ably produced by Marcel Hellman.

The reception accorded to this film by exhibitors at trade shows throughout the country has confirmed our own opinion that at long last a really first-class musical has been made in this country, with real box-office potential, not only here, but throughout the world.

I have felt for some time now that the industry in this country, and in America, can only survive by offering the public bigger and better pictures. In the face of the competition of television and other forms of entertainment, the emphasis must be on higher-grade pictures, and, accordingly, as far as our facilities allow, it is the policy of the Corporation to concentrate on box-office quality rather than quantity.

In the past, the film shows at the CEA conferences have been strictly reserved to the trade, and the interested public has naturally been disappointed in not being able to take any part in the festivities. The Committee of the "Better Business" campaign suggested to us that advantage could be taken of the undoubted public interest by arranging a world premiere of "Happy Go Lovely" at Bournemouth. As a result we have much pleasure in making available the Westover for this purpose, and, in association with "The Variety Club of Great Britain," are devoting the proceeds to charity.

Finally, I would like to wish the CEA every success at the conference, and, in particular, a satisfactory outcome to its negotiations with the Treasury in what is by far the most important question facing us today.



B. G. Bruno (David Niven) suffers the torture of extreme embarrassment when he unexpectedly finds himself in the chorus-girls' dressing room at the Mercury Theatre



Musical high-spot of the film is the colourful and lavishly staged "Piccadilly Fantasy" number, featuring Vera-Ellen and dancers David Lober, Jack Billings, Jonathan Lucas, and Douglas Scott

BEFORE

THE BIRTH OF "AN IDEA"—A MUSICAL IN COLOUR TO CHALLENGE HOLLYWOOD

by Marcel Hellman

I BELIEVE that by now everyone who has seen "Happy Go Lovely" accepts it not only as a good and successful picture but also as an outstanding "musical" which should bring a lot of business to exhibitors and considerable pleasure to audiences all over the world.

I doubt whether anyone thought, when looking at the picture, through how many difficulties a producer has to wade before he sees "his child" grown up and . . . be a success. Let me assure you, in my opinion, it is much easier for a woman to give birth to "quadduplets" than for a film producer to make a musical, in colour, in England. I will try to illustrate to you how "Happy Go Lovely" came into existence.

Challenging Hollywood

For years—too many years—the successful production of a musical in Technicolor has been considered the exclusive and sacred province of Hollywood. Associated British, in the person of its executive producer Robert Clark, was of the opinion that the time had come to challenge America's so far undisputed superiority in this field. It was entirely due to Robert Clark's vision, imagination and shrewd business acumen that an agreement for the production of a musical was entered into with my company, Excelsior Film Productions.

Robert Clark realised—as, indeed, I did myself—that if we were to be successful in our venture, if we were to justify the vastly increased expenditure such a film would necessarily involve, with its concomitant increased risks, no effort must be spared in obtaining the services of the finest artists and the highest skilled technicians, if not in this country, then from abroad.



Robert Clark, executive producer of Associated British, with Marcel Hellman

We realised also that it would be disastrous if we permitted insularity to intrude upon our judgment of those best suited to the job.

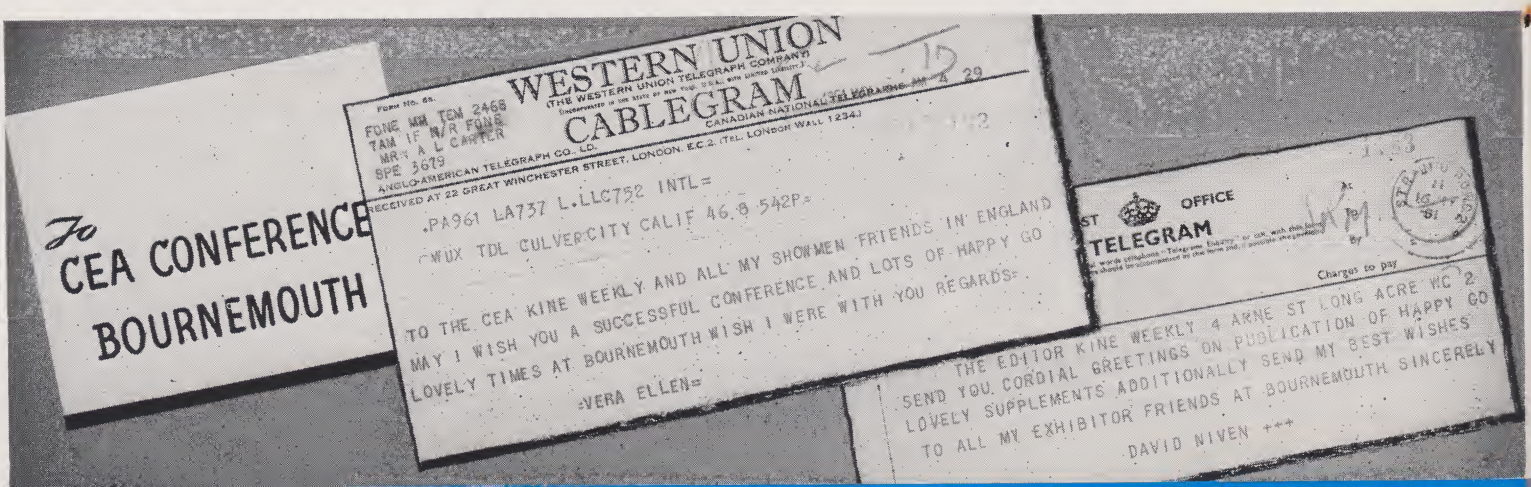
That started what is always the most painful work of a producer, because to be able to obtain and make arrangements with stars and a director, you must first fix a deal with an American company willing to co-operate with you and supply the necessary dollars. As is understandable, the American company must like your story; then it must approve the script and all your suggestions regarding cast and director, which in itself is a big battle of nerves, and by the time you think you have achieved everything and all matters are under control, you find that all the agreements must be finalised by your British partners, which again takes a time, more fighting—and risks, that when all is settled your American stars and director might be no longer available.

After nine months of struggle you are finally able to start production—and you begin to live again.

Although during the production of "Happy Go Lovely" we had to encounter many kinds of difficulties, the picture was made in a very pleasant and happy atmosphere and to everyone's enthusiasm and satisfaction.

Stars Smoothed the Way

With the assistance of my friend, Ben Goetz, I was able to obtain from MGM the star Vera-Ellen, and I was also very fortunate to get such stars as David Niven and Cesar Romero, coupled with such a director as Bruce Humberstone, so that all the other matters for a successful production were child's play.





John Frost (Cesar Romero), with arms outstretched and a broad grin, tells Charlie (Bobby Howes), the stage manager, about Janet Jones, (Vera-Ellen) one of the chorus girls in the show



John Frost (Cesar Romero) is dining with B. G. Bruno (David Niven) a millionaire manufacturer when three of Frost's creditors come over to their table

and AFTER

THE "KINE." REVIEW ★ ★ ★

by Josh Billings

HAPPY GO LOVELY

Associated British-Pathé. British (U). Photographed in Technicolor. Featuring Vera-Ellen, David Niven and Cesar Romero. Produced by Marcel Hellman. Directed by Bruce Humberstone. Screenplay by Val Guest. Director of photography, Erwin Hillier. Musical director, Louis Levy. 8,724 feet. Release not fixed.

SCINTILLATING Technicolor romantic comedy musical, staged in Edinburgh during the annual Festival period. Its transparent yet snappy story revolves around an attractive chorus girl who, innocently caught up in a web of deception, triumphs over circumstances and finally sees her name in lights and wins a handsome millionaire. Co-stars Vera-Ellen, David Niven and Cesar Romero never miss a trick, and their marvellous teamwork gives the show rollicking momentum. Tireless performances by eager and versatile supporting players, lush staging, slick dialogue and catchy song-and-dance ensembles complete the dazzling oracle. Platinum-plated light entertainment, with a fascinating tartan finish, it clearly outpoints the Yanks at their own particular game. No praise can be too high. Grand tonic and infallible British box-office money-spinner.

Story.—John Frost, a fly, go-ahead producer, decides to put on "Frolics to You," a new musical, during the Edinburgh Festival, but before rehearsals are through he runs short of cash. One morning, Janet Jones, a pretty chorus girl, is given a lift to the theatre by the chauffeur to B. G. Bruno, a Christmas card millionaire. Frost immediately jumps to the conclusion that Bruno is Janet's boy friend and informs his creditors that he has Bruno's backing. At the same time he promotes Janet to stardom. Janet, completely unaware of Frost's shenanigans, mistakes Bruno for a reporter when he comes to her dressing-room to upbraid her. Bruno falls at first sight for Janet and adopts the pose of scribe, with the happiest results for all.

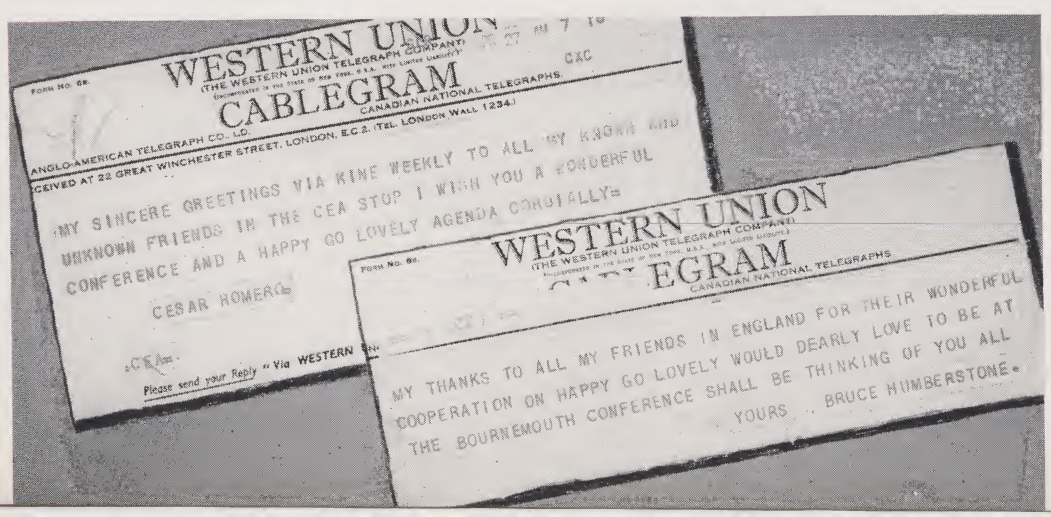
Production.—The picture is built from familiar ingredients, yet it comes to the screen with all the freshness and perkiness of the proverbial daisy. The secret of the success—and make no mistake it's a certain winner from the word "go"—lies in its streamlined script; the charm, ability and ravishing figure and looks of Vera-Ellen, brilliantly exploited by the director, in the rôle of Janet; and the great performances of the rest of the cast. There are Cesar Romero's perfect timing as Frost; David Niven's polish—for the first time in many parts he is allowed to be himself—as Bruno; cleverly handled supporting players, smart lines, and song-and-dance ensembles that are not only tuneful and attractive, but part and parcel of the Cinderella plot. It doesn't merely pour old wine into a new bottle, it converts it into sparkling vintage champagne.

Points of Appeal.—Gay, sentimentally refreshing tale, triumph of Vera-Ellen, expert presentation, ear-tickling numbers, Technicolor and box-office stars.

The difficulties and problems that arose in the casting of the other leading and smaller rôles were wonderfully smoothed away for me by the Associated British casting director, Robert Lennard, whose charming and diffident manner conceals one of the most penetrating minds in the film industry.

Bobby Howes, Diane Hart, John Laurie, Barbara Couper, Gordon Jackson, Molly Urquhart, Sandra Dorne, Kay Kendall, Joyce Cary, Wylie Watson, and the equally first-class artists combined to form a very strong supporting cast, without which "Happy Go Lovely," even with the direction of Bruce Humberstone, the talent of Vera-Ellen, David Niven, and Cesar Romero might have failed tragically.

Together with my friend Mischa Spoliansky, composer of the film's music, and in conjunction with Bruce Humberstone, we selected Pauline Grant and Jack Billings to direct the dance sequences, and the results conclusively prove that we could have engaged no finer team.



Let's Do It Again

I would like to take this opportunity to thank Vaughan N. Dean, general manager of the Associated British Elstree Studios, where "Happy Go Lovely" was made. He placed the entire resources of this well-equipped and streamlined studio at our disposal, and it is only due to the generous co-operation and assistance of all his staff, administrative and technical, that this Technicolor musical was completed in such pleasant and congenial circumstances.

"Happy Go Lovely," produced in a British studio, photographed by British technicians, and in the main cast with British artists, has a guaranteed American distribution, which will provide us with every opportunity of proving to Hollywood that, if we have trespassed on what was hitherto their exclusive territory, we have at least trespassed with complete justification. Now—let us do it again!

BRUCE HUMBERSTONE, THE DIRECTOR, WRITES ABOUT

My First British Musical

A TRIBUTE TO STARS AND TECHNICIANS

ABOUT this time last year I had just flown the Atlantic with Mrs. Humberstone. Arriving at Northolt Airport, after a brief interview and a few snapshots, we were ushered to a Rolls-Royce and off to the Empress Club, where a reception was being given by ABC.

The boys and girls of the Press wanted a statement. Generally speaking, their lead question was: "Do you really think that you can make a musical over here, that is, without breaking ABC?"

Well!

The Answer

They didn't exactly stagger me with that question because, you see, I had sort of heard about a musical that had been made a few years back called "London Town," so I took one more Martini and bravely said: "I don't see why it should be any more difficult here than in the States. I have a good script—the best dancer on the screen, Vera-Ellen, and two other fine actors, David Niven and Cesar Romero, and you certainly have a lot of great actors here in London to make up the balance of the cast. So, all I need is an efficient crew."

"Happy Go Lovely" is primarily a situation comedy that just happens to lend itself to a musical comedy background. So my intention was to have a maximum of four musical numbers designed for simplicity with a Continental flavour.

I believe large choruses have been overdone and, generally speaking, I think that the public is tired of them. Furthermore, I am of the opinion that if a dancing star is strong enough to draw, his or her public goes in to see the accomplishments of that particular artist.

There is no doubt in my mind as to what Vera-Ellen can do, I directed her in her first two pictures, "Wonder Man," with Danny Kaye, and "Three Little Girls in Blue," with June Haver and Vivian Blain. Vera-Ellen happens to be the only girl on the screen who does ballet, toe, tap and acrobatic dancing.

I have deliberately avoided mentioning Marcel Hellman's name until now. He is completely responsible for giving you "Happy Go Lovely." Few know what Marcel went through in the States trying to put this package (consisting of Vera-Ellen, David Niven, Cesar Romero and myself) together, and I am not going to attempt to tell you what his problems were. But I will tell you this much, he made three flights across the Atlantic over a period of six months just to close the deal.



Bruce Humberstone has been "film-mad" since he was at college in Florida. He moved from acting to script clerk and assistant director. First picture as a director was "If I Had a Million," in 1932. He has a big Hollywood reputation as a maker of top-class Technicolor musicals, including "Pin-Up Girl," "Wonder Man" and "Three Little Girls in Blue." His nickname of "Lucky" was gained after he had a remarkable escape from death in a car accident

But that was just the beginning, because once we started the picture he remained in the air for the *next* six months.

The next morning I met Val Guest, the writer, and a more open-minded writer I have never met. For the next six weeks Val and I spent most of our time together tightening and polishing the script.

Apart from this, Marcel and I were making all of the necessary production preparations.

This presented two problems.

First, we discovered that there was not one experienced motion picture dance director in London. However, we had found some great male dancers playing in various legitimate theatres who had a certain amount of experience in choreography, so, combining their talents with the aid of Pauline Grant and Jack Billings, we got round that difficulty.

Colour Success

Our major problem was the fact that there was not one Technicolor cameraman available. Finally, we heard of a black-and-white man available who had made one colour picture about five years ago. That man was Erwin Hillier, and just from talking with him in our office he convinced us that he had to be a great artist.

The next day we went to ABC studios to make photographic tests, at which time I was introduced to my crew.

Erwin Hillier's tests of Vera-Ellen turned out magnificently. She never looked better. So on June 30, 1950, we started "Happy Go Lovely" and by October we had completed everything, musical numbers and all, so to my knowledge there is no reason why typical American musicals cannot be made in England.

I have made a lot of Technicolor musicals in my life with Betty Grable, Alice Faye, Sonia Henie, June Haver, Danny Kaye, but never have I had a more pleasant engagement or enjoyed making a picture more than I did "Happy Go Lovely."



Mischa Spoliansky, who wrote the musical score, discusses HAPPY GO LOVELY with director Bruce Humberstone. On the right, Pauline Grant, in charge of choreography, listens to the composer's arguments



This and all modern dresses for "Happy Go Lovely" executed by

Jane Ironside

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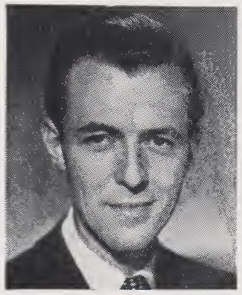
Bumper Sales to "Kine Weekly" and a Triumphant World Premiere to "Happy Go Lovely" at Bournemouth.

RICHARD TODD



My Very Best Wishes to "Kine Weekly" and "Happy Go Lovely."

PATRICIA DAINTON



Best Wishes to "Kine Weekly" and "Happy Go Lovely."

MICHAEL DENISON



I hope both "Kine Weekly" and "Happy Go Lovely" achieve the Success they Deserve.

JOAN DOWLING



Hoping that the Record Sale of "Kine Weekly" will coincide with a Record World Premiere of "Happy Go Lovely."

ANTHONY NICHOLLS

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Three cheers for "Kine Weekly" and "Happy Go Lovely."

JANETTE SCOTT



Sincere Wishes for the Success of "Kine Weekly" and "Happy Go Lovely."

JOHN BAILEY



My Personal Greetings to "Kine Weekly" and "Happy Go Lovely."

AUDREY HEPBURN



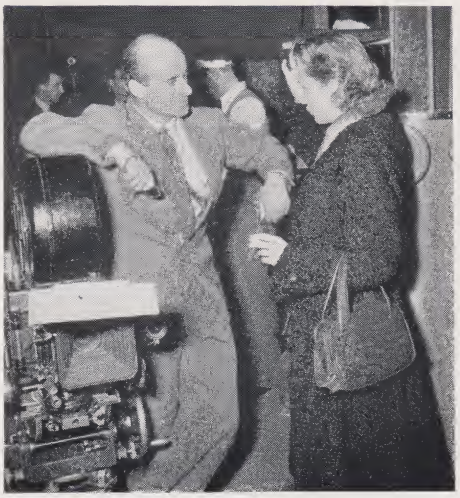
Hoping for the Twin Successes of "Kine Weekly" and "Happy Go Lovely."

PETER REYNOLDS



My Sincere Best Wishes to "Kine Weekly" and "Happy Go Lovely."

VERONICA HURST



HAPPY GO LOVELY was Erwin Hillier's first lighting job in Technicolor, his first for Associated British and his second musical film. Educated in Berlin, he joined the industry in 1928 as a camera assistant with UFA. His first lighting job was at the Rock Studios in 1936. Later spent 4½ years with Michael Powell. Recent pictures include "Private Angelo," "October Man" and "Shadow of the Eagle." Is at present lighting "The Woman's Angle" at ABPC for Walter C. Mycroft

My Aim—To Make Colour Easy on the Eye

By ERWIN HILLIER, Director of Photography

THERE is a difference between colour as the human eye sees it and colour as it has to be projected on the screen. The eye views colour always against a natural background that fades away to an infinity that is almost monochromatic; but on the screen the colour is, as it were, condensed, and set rigidly in a black frame.

It is in the making of a film that this difference has to be ironed out, and when I was asked to be director of photography for "Happy Go Lovely" I felt that there was a chance to put into practice my own personal theories on the use of Technicolor.

Here was a gay subject that cried out to be beautified by colour, especially in the close-ups, a department which I have always felt was one of my strong points. The first essential was to avoid the rather meaningless, garish splashing of colour that has sometimes spoiled a promising subject.

My aim was to achieve pastel shades as near as possible; to make the colour easy on the eye, without ever overwhelming the audience, or, for that matter, the atmosphere of the picture.

The difficulty in reproducing colour on the screen has always been that, because the process does entail a certain loss of definition, it has been thought necessary to arrange your colours in close contrast, so that the definition compensated in colour for what it may lack in line.

Definition by Lighting

I believed, and think I have proved, that this difficulty can be overcome by lighting. I used as few lights as possible from the spotrail and obtained my desired softness by lighting mainly from the floor; this helped also to get the required impression of depth. Roughly speaking, the method was a combination of colour with black-and-white technique.

That served its purpose for the story: more was required when it came to the production numbers. Our director, Bruce Humberstone, showed us episodes from the best Hollywood Technicolor musicals, and simply said, "Beat that, boys."

Something entirely new was required. I watched rehearsals of the numbers and then planned my lighting. Having planned it and set it, I rehearsed it with the electricians and never fell to the temptation of making any last-minute alteration. "Leave a job alone after you have lit it" is a very sound maxim, as is "one lamp, one job." Leaving the job alone in this case was even more important because colour on the screen varies with the angle at which the light strikes it. By keeping my lighting unchanged I was able to avoid faults in continuity of shade and density, both of which are far more important and noticeable in colour than they are in black-and-white.

Each of the three big production numbers, "Piccadilly," "One, Two, Three" and the finale, had a different mood and needed distinctive treatment.

Rehearsal Made Perfect

The finale was particularly interesting in that the set, which I designed, consisted only of a painted gauze—background with a surrealistic sun—and the lights. We rehearsed the whole of one day to perfect the mechanics of achieving four changes in 1½ minutes.

Thus I believe, with the exercise of some ingenuity and the co-operation of a very happy team, we proved that it is not at all true to say that the camera cannot lie. Ours was not even a white lie: it was "Happy Go Lovely" coloured.



Musical high-spot of the production is the colourful fast moving and lavish staged "Piccadilly Fantasy" number, featuring Vera-Ellen and a group of dancers including David Lober, Jack Billings, Jonathan Lucas and Douglas Scott



An earnest discussion on the set between Gerry Mitchell (production manager) and Marcel Hellman (producer)



A word about the story, Desmond Davis (script adviser) and continuity girl Constance Newton

THEY ALSO PLAYED THEIR PARTS

GERRY MITCHELL, production manager, born in Manchester. Regular army officer until he joined the film industry in 1942 in the production department of Associated British Elstree Studios. Within fourteen months became production manager. Films include "Man on the Run," "The Hasty Heart," "Landfall," "Stage Fright," "Captain Horatio Hornblower, RN," "Happy Go Lovely" and now "The Woman's Angle." Production manager on two of the three National Film Award films, "Piccadilly Incident" and "The Hasty Heart."

JACK MARTIN, first assistant director, born Eastbourne. Has been in the Merchant Navy as apprentice deck officer, a sheep-farmer, formed a stocking manufacturing concern, and after the New Zealand earthquake in 1930, managed an Asylum for shock victims of the disaster. Entered film industry at Hammersmith with Michael Powell in 1934. Shortly afterwards joined Associated British where he remained until the outbreak of war. In 1939 joined the Swiss Merchant Navy. On demobilisation in 1946 rejoined Associated British for one year, then went to Rank Organisation working on the Independent Frame. Rejoined Associated British as first assistant director on "Stage Fright," "Captain Horatio Hornblower, RN," "Happy Go Lovely" and "Young Wives' Tale." Now with MGM for "Ivanhoe," as first assistant director.

HAROLD V. KING, recording director, born Gunthorpe. Entered film industry in 1927 with British Lion; joined British International Pictures as sound engineer 1929; in charge of sound for British Lion 1930; with Grand National 1939; British National 1940; recording director British National Films currently. Films include: "Love on the Dole," "Man on the Run," "The Hasty Heart," "Stage Fright," "Portrait of Clare," "The Woman with No Name," "The Franchise Affair," "Laughter in Paradise," "Young Wives' Tale," and currently "So Little Time", "The Woman's Angle" and "Hawks in the Sun."

CECIL THORNTON, sound recordist, born in London. Entered film industry British International Pictures in 1929 as sound recordist. First picture was the first British talkie —Alfred Hitchcock's "Blackmail." Has been with Associated British entire career, except for the war years when Elstree was requisitioned by the Army, when he worked with Warners and British National. Most recent pictures for ABPC "The Hasty Heart," "The Dancing Years," "The Woman with No Name," "Young Wives' Tale" and "Happy Go Lovely." At present engaged on "So Little Time!"

BOB JONES, art director, born in Brighton. Entered film industry in 1935 as a draughtsman with Gaumont. Joined MGM in 1938 where he remained until the war. Served with the Army in Burma. Demobilised in 1945, joined Herbert Wilcox as assistant art director, working on "Spring in Park Lane," "The Courtneys of Curzon Street," "Piccadilly Incident" and "Maytime in Mayfair." In between he was loaned to Korda and assisted on "An Ideal Husband," "Mine Own Executioner," "Anna Karenina," "Fallen Idol" and "That Dangerous Age." Joined Associated British to assist art director John Howell on "The Dancing Years," followed by "Happy Go Lovely." "The Magic Box" marked Bob Jones 50th major film. At present preparing designs for the forthcoming Associated British picture "The Good Companions," in which he becomes art director.

JOHN HOWELL, art director. Entered the film industry —Gainsborough Pictures—in the early nineteen-thirties as assistant art director. Left the industry for a spell as interior decorator. In 1939 joined the RAF film unit, working on documentaries and "Journey Together." On demobilisation worked as art director on "Fame is the Spur," "Brighton Rock," "The Guinea Pig," "Private Angelo," "The Dancing Years." At present in Nassau in the Bahamas to study locations for the Coronado picture "Saturday Island."

MISCHA SPOLIANSKY, composer, born in Russia. Studied music in Berlin, entered film industry in Berlin 1924 with UFA, and his first picture was "Tell me Tonight." Devoted much of his time to music for the theatre under Max Reinhardt. Michael Balcon, who saw "Tell me Tonight" invited him to come to England in 1930 to write the music for "Lucky Number." Returned in 1933 to make his home permanently in this country. Films included "Evensong," "My Song for You," "King Solomon's Mines." Signed an exclusive contract with Korda and wrote music for "Sanders of the River," "The Ghost Goes West" and later "Man from Morocco" and "Temptation Harbour" for Associated British during the war years. Has written music for roughly 40 films since he first came to this country.

LOUIS LEVY, director of music, born 1892. Pioneer of film music. Musical director Gainsborough Pictures until 1947; joined Associated British 1948 as director of music, and has been associated with all its films since then.

PAULINE GRANT, arranger of ballet sequences. Born Birmingham, and has danced ballet on stage and television, was principal soloist of New Russian Ballet Company. Founded her own company, The Ballet Group, in 1940. Later concentrated on choreography, mainly for stage shows. Now permanent choreographer for the New London Opera Company.

JANE IRONSIDE, who was responsible for all the modern dresses worn by Vera-Ellen and Diane Hart in the film, and also for Vera-Ellen's and Sandra Dorne's costumes in the "Piccadilly" musical number, is no stranger to Elstree studios. From 1943 to 1949 she was a wardrobe mistress with Associated British, and dressed such pictures as "Piccadilly Incident" and "Wanted for Murder." Born in London, Miss Ironside entered the film industry in 1939 with Gaumont-British at Islington. Since that time she has designed wardrobes for a host of British films including "The Courtneys of Curzon Street," "Noose," "This Was a Woman" and more recently "The Woman with No Name" (Associated British). She designed costumes for the West End musical shows "Latin Quarter" and "Gay's the Word," and is at present at work on the beauty queen film "Lady Godiva Rides Again."

N

THE CAST

B. G. Bruno ..... David Niven
Janet Jones ..... Vera-Ellen
John Frost ..... Cesar Romero
Charlie ..... Bobby Howes
Mae ..... Diane Hart
Paul Tracey ..... Gordon Jackson
Madame Amanda ..... Barbara Couper
Dodds ..... Henry Hewitt
Mrs. Urquhart ..... Gladys Henson
Bates ..... Hugh Dempster
Betty ..... Sandra Dorne

Bruno's Secretary ..... Joyce Carey
Jonskill ..... John Laurie
Stage Door Keeper ..... Wylie Watson
Phylis Gardiner ..... Joan Heal
Harold ..... Hector Ross
Lady Martin ..... Ambrosine Phillpots
Madame Amanda's Assistant ..... Molly Urquhart

Principal dancers: David Lober, Jonathan Lucas, Jack Billings, Douglas Scott and His Debonair Boys, Rolf Alexander, Ian Stuart, Leon Biedryski



The crew at work on a shot featuring Cesar Romero and Diane Hart

THE UNIT LIST

Director ..... Bruce Humberstone
Production Manager ..... Gerry Mitchell
First Assistant Director ..... Jack Martin
Continuity ..... Constance Newton
Production Secretary ..... Jean Padley
Lighting Cameraman ..... Erwin Hillier
Camera Operator ..... Norman Warwick
Technicolor Adviser ..... Joan Bridge
Recording Director ..... Harold King
Recordist/Mixer ..... Cecil Thornton
Sound Cameraman ..... H. Blackmore
Boom Operator ..... Owen Mundin
Art Director ..... John Howell
Assistant Art Director ..... R. Jones
Draughtsman ..... Don Horne
Assistant Studios Manager ..... Stan Yeomanson
Chief Make-Up ..... Nell Taylor

Chief Hairdresser ..... Jean Bear
Costume Designer and Wardrobe Supervisor ..... Anna Duse
Wardrobe Mistress ..... Kathleen Moore
Wardrobe Master ..... Charles Guerin
Still Cameraman ..... George Higgins
Press Stills Cameraman ..... Robert Hawkins
Editor ..... Bert Bates
Casting Director ..... Robert Lennard
Publicity Director ..... Leslie Frewin
Unit Press Representative ..... Roger Railton Jones
Props Buyer ..... Dudley May
Property Master ..... W. Osborne
Master Carpenter ..... B. Ebling
Master Painter ..... T. Weatherley
Master Plasterer ..... B. Moodnick
Drapes ..... F. Bowerbank
Chief Electrician ..... C. Evemy

Spreading "Happiness" Around the World

W. A. FIELDER, general manager of Associated British-Pathé, knows he has a winner in "Happy Go Lovely"—when a renter knows that he is a foolish man if he does not gear his sales force to sell the film to the key theatres at the right time and go all out for maximum grosses.

And the AB-Pathé organisation is going out for maximum grosses.

Fielder argues that exhibitors are being given, in addition to elaborate exploitation services, adequate time in which to decide on dates and their own local approach to screening the film.

It was trade shown several weeks ago. There have been several weeks during which the sales force has been able to date the situations so that the best returns can be expected from any particular area.

Big Print Order

Print orders total 60, which is a large order for any film. If necessary there will be more prints so that theatres can show the film at the right time.

After the Bournemouth première it has a London run on June 7; but the general release is not until September 10. Between June and September the film will play all the seaside resorts—in many places for two or three weeks. Then it will go inland to the large provincial cities.

By that time Fielder will be thinking of two other British films—"Laughter in Paradise" and "Young Wives' Tale." They will be released a few weeks afterwards. Together they make what he believes to be the three greatest pictures he has handled at any one time. And he is confident "Josh" Billings will support that claim!

H. E. Ellis, sales manager, made a tour of the provinces when the film was trade shown. "Chick" Ellis was with Warner for 21 years and handled "The Singing Fool," so he knows a good musical when he sees one. So far he has seen "Happy Go Lovely" 17 times.

His reaction to the provincial tour is that it was an unqualified success. First, more exhibitors attended the trade shows than normally do. Secondly, they applauded the film, which is seldom done. Thirdly, they came up and congratulated "Chick" on the picture and said he could use their quotes if he wanted to do so. And fourthly, he made more bookings in the first few days after trade show than he has done for many years.

"If the public is as enthusiastic as the exhibitors, this is going to be a film to beat all films," he says.

Deeming's Journey

Charles Deeming, for example, said: "Well worth motoring 40 miles through fog and rain to see."

F. P. Cozens, the Birmingham CEA chairman, simply summed up: "A great picture."

George Townsend thought it the best British film he had ever seen. Eighty-year-old Dickie Dooner said: "Even I could sell this picture!"

W. J. McAree, booking manager for J. F. Woods circuit, Liverpool: "If ever a film deserved box-office success, this is it." And Mr. Kite, who does a similar job for the Bayliss circuit, called it better than any British or American musical he had ever seen.

All of which rather took the wind out of Ellis' "sales" force. But, he emphasises, although the film is one for which exhibitors are clamouring, it means a lot of hard work in the renting branches to make sure that it plays to maximum business. And it is maximum business which will benefit both exhibitor and producer.

He is going all out for extended playing time. He has persuaded many exhibitors who normally play three days to show the film for seven days (or six), and other houses which run for a week are taking the film for a week's return visit.

The foreign sales—in the Eastern Hemisphere—are being handled by overseas sales manager Macgregor Scott.

Scott just says: "Don't say I've done a wonderful job. I have done no such thing. Anyone can sell a big picture—although the price you sell it for does count."

He has been to and from the Continent several times, and before the film has even been shown in Britain has made release contracts for nearly every country in his territory.

The print order to Technicolor will total 130, which he thinks is a record for a British picture, taking into account the fact that it excludes North and South America.

It will start its European run towards the end of September. He hopes that star David Niven will be able to go to some of the capital cities during the opening weeks for personal appearances. The first dates will be in Paris, Rome, Brussels, Berlin, Frankfurt, Barcelona, Madrid, Copenhagen, Oslo and Stockholm.

Buyers' Choice

Foreign buyers will not take mediocre films: they have plenty in their own countries. Not only that, they have to consider the costs of dubbing, which are considerable, and, where Technicolor is concerned, they have to consider import duties on prints which affect many countries.

So it is no small achievement that the film has already sold itself to the four main dubbing areas—France (through Victory Films), Italy (through Mander Films of Rome), Germany (through Constantin Films), and Spain (through CB Films, Barcelona).

For Spain, it will be the first British film to be allowed in by the authorities for many months. Scott thinks two reasons why are its lack of any political slant and the absence of any "impure" references to sex, brutality, or crime scenes.

Even the Iron Curtain State, Czechoslovakia, has asked to see the film and a contract with the State film monopoly is being discussed!

Recently, Associated British-Pathé made a deal in Australia and New Zealand so that its product is controlled there by British Dominion Films, with 20th Century-Fox doing the physical job of selling and distributing. One of the first big pictures will be "Happy Go Lovely." And British Dominion is genuinely looking forward to its arrival.

British Empire Films will take it for release in South Africa. And arrangements are made for its distribution in Sweden, Austria, Portugal, Norway, Switzerland, Greece, Japan, Dutch East Indies and Israel. See page xxii.

Arrangements are in progress for its release in India, where the strong nationalist movement makes the distribution of British pictures difficult.

So that, during the next five months, every country in Europe will be busy dubbing the film ready for a "Happy Go Lovely" autumn.

Meanwhile, of course, Marcel Hellman, who has the Western Hemisphere rights, is making arrangements to cover the Americas.



W. A. FIELDER, general manager



H. E. ELLIS, sales manager



MACGREGOR SCOTT, overseas sales manager

We are proud to have been associated
with the production of
"HAPPY GO LOVELY"
and wish it every success.

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EXPLOITATION

A Campaign That Managers Can Go All Out on With Confidence

Says The Showman

THE charity world première of "Happy Go Lovely" at the Westover, Bournemouth, during the CEA Conference has given Associated British-Pathé's publicity department an excellent opportunity to try out every phase of the publicity campaign it has prepared. For, make no mistake, AB-Pathé has got behind the "Happy Go Lovely" campaign with everything they have. Indeed, judging from the attention paid to the various accessories and the avid interest shown by Bournemouth people clustered around window displays in the town confirm the attractiveness of the material they are using.

The campaign book, one of the most comprehensive yet published for any film, is laid out in the practical way that managers will appreciate. The front cover is a valuable piece of advertising in itself.

Several display panels are available at reasonable hire charges ranging from 5s. to 15s. per week. There is an eye-attracting cut-out of Vera-Ellen which may also be hired for 15s. per week. The largest panel is laid out to represent the proscenium opening of a theatre with side drapes and is slotted to carry a 20 in. by 15 in. enlargement of the film.

Suggested Lay-outs

Blocks may be obtained for the preparation of a "greeting card" throwaway.

Following the custom adopted in recent campaigns, AB-Pathé give suggested lay-outs. That for stills is a most useful guide for local suppliers when marrying renters' publicity with their own display material.

There are double-crown posters, quads and 48-sheets. The double-crowns, designed as teasers, are of three different types. Each can be used separately or side by side to make a complete streamer three-sheet. The 48-sheet is designed with a view to adaptation to canopy display. The cutting-out and mounting will be a simple job for any handy man on the staff.

A pattern is given for making-up the jockey cap and tie worn by Diane Hart and samples are given of composite pages.

A number of star blocks can be obtained to illustrate the advertisements that may be obtained for this page. Suitable slogans are suggested for each one.

Various sets of stills are offered, both 10 in. by 8 in. and 11 in. by 14 in. in colour. Stills suitable for tie-ups and general publicity featuring the stars in the film are also available. A glamour still of Vera-Ellen can be blown up to 30 in. by 40 in. for 15s. hire charge. Vera-Ellen is very photogenic and I have never seen a more attractive picture.

National Tie-ups

No fewer than 14 national tie-ups have been arranged; therefore managers will have a chance of subsidising their window display material with appropriate publicity supplied by the renters. Details of these facilities will be published shortly in the KINE.

The "Happy Go Lovely" mobile exhibition, a three-ton lorry job, reproduces in depth two scenes from the film. Music will be played through loudspeakers and movement activating parts of the set pieces enhance the attraction of the unit. This exhibition is scheduled to tour the country, so if you get in touch with the publicity department they may give you some clue as to when it may be expected in your own area.

A 6,000-word serialisation of the film is available and should interest many provincial editors. It makes a good feature for the paper and at the same time gives the film a good plug. Write for a copy well in advance of playdate for submission to your local newspaper. AB-Pathé promise to maintain editorial publicity in the national Press, magazines and the fan periodicals throughout the release period of the film.

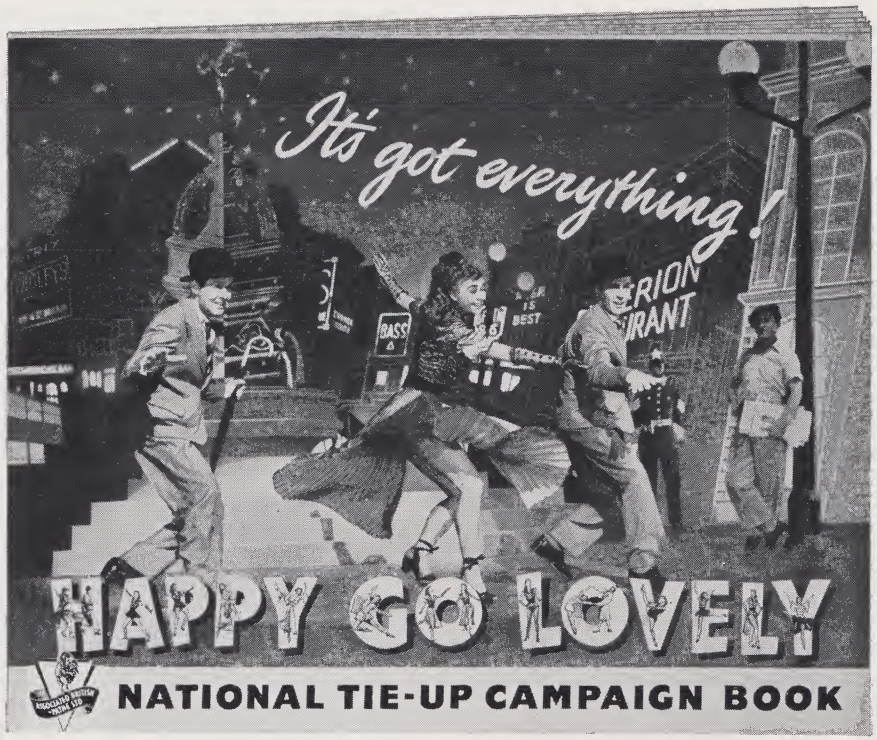
Provincial daily and evening newspapers will be fed regularly with interesting stories about "Happy Go Lovely" and its stars.

I repeat that this film has better-than-usual exploitation possibilities and is one that a showman may go all out on with confidence. With your campaign book now on the way, and therefore allowing plenty of time for arrangements to be made, there is no excuse at all for a manager not producing one of his best-ever efforts.

If managers have any difficulty in persuading their directors to spend extra money on the campaign, then I suggest they let their governors know that AB-Pathé is not only willing but anxious to pay half the cost of exploitation and publicity that is over and above normal advertising. All you have to do is to write saying how much you wish to spend. Where possible, they will arrange for an exploiteer from the publicity department to visit your theatre to discuss your proposals.



A photograph of one of the four-foot coloured photographic cut-outs of Vera-Ellen, which showmen will be able to hire from Associated British-Pathe for the exploitation of the film



The front cover of the special campaign book devoted to national tie-ups which Associated British-Pathe's exploitation department is publishing as a supplement to the general campaign book which has already been distributed to exhibitors

ELSTREE—THE POWER BEHIND A GREAT STUDIO



By VAUGHAN N. DEAN
ABPC Studio General Manager

ON May 30, 1950, the Technicolor musical, "Happy Go Lovely," went into production at Elstree Studios. Weeks before this date, however, detailed, comprehensive plans were laid, and preparations for its smooth administrative running were dovetailed to ensure that the unit would receive the closest possible co-operation and assistance from each department of the studio.

"Happy Go Lovely," the most ambitious film yet attempted by Associated British, was a venture that excited the imagination of everyone both directly and indirectly concerned with the production. Because the making of such a film was without precedent in this country, as it was an attempted invasion into what had been considered hitherto the exclusive domain of Hollywood, "Happy Go Lovely" represented a challenge no one was able to resist.

The Studio's "Pride"

In all my many years in the film industry I have never before experienced such wholehearted enthusiasm as pervaded Elstree during the shooting of this picture. It became the personal pride of the entire studio, and that spirit was richly reflected in the untiring efforts of members of the technical unit, who did not spare themselves at any time during the arduous four months' schedule.

From my position on the administrative fence I fully expected there to be certain difficulties, recurring problems of materials and labour, and at least one major crisis a week.

In addition to "Happy Go Lovely," "The Franchise Affair" and the ACT picture, "Green Grow the Rushes," were also occupying space in the studio. The studio's resources, large though they are, were taxed to the hilt, and I would have been less than human not to have been somewhat apprehensive.

That my fears were not realised and that "Happy Go Lovely" was produced as smoothly and as easily as a black-and-white subject is a tribute to the organising, executive and administrative ability of the various departmental heads and their staffs.

Every afternoon, as is the normal practice on all our pictures, a production meeting was held at which all special requirements for the following day's shooting and subsequent five days of the six-day working week were discussed and arranged. On one day it might be a call for a wind machine, crane, or other specialised equipment; another, for additional wardrobe, make-up and hairdressing assistants to cope with heavy crowd scenes. Or it might be a slight alteration in the schedule, necessitating the partial redressing of a set.

Props Never Failed

In this latter connection members of our props department, who were on constant call throughout the filming of "Happy Go Lovely," acquitted themselves in a manner which could only reflect credit on the studio. Bruce Humberstone, who was directing outside Hollywood for the first time in his long film career, was greatly impressed with their efficiency, ingenuity and powers of improvisation. For the very large set of David Niven's greetings card manufacturing concern, "props" obtained through Raphael Tuck, and other firms, hundreds of seasonal greetings cards, and they further demonstrated their artistry in the display.

For David Niven's office a portrait of one of his supposed ancestors was suddenly considered to be necessary for the proper atmosphere of the room. Within two days scene artist Olga Lehmann had executed a full-size oil portrait, the features bearing a resemblance to David Niven.

Four large musical numbers were contained in this Technicolor film, involving many special lighting processes, which in turn placed an unusually high degree of responsibility on all the electricians attached to the unit. Erwin Hillier, the director of photography, exercised all his outstanding qualities of imagination and creative ability to organise the lighting of these numbers to their best possible advantage, and his camera operator, Norman Warwick, was highly complimented by the director for his skill in handling the weighty Technicolor camera throughout the film, and especially during the complicated dance routines.

For the lavish and spectacular Piccadilly and finale sequences a special 300-amp. water-cooled effects spot was used to achieve absolutely clear colour definition.

Experiments in Lighting

A great deal of experimenting was done during rehearsals with 12 Mole Richardson Brutes and 12 150 high-intensity arcs to produce the desired beam effects in the finale, and elaborate remote-controlled dimmer shutters were used to give a complete four-colour change on this number. Incidentally, the four-colour change was used for the first time in any production either in Hollywood or Europe, and the results more than justify the experiment.

Remote-controlled dimmer shutters were also used for all the colour changes in the "Piccadilly Fantasy" number.

For the important café sequence, featuring David Niven and Vera-Ellen, instead of the usual BP process, the latest type of travelling matte shots was used and processed by Technicolor.

Specially designed frequency stabilising machines were installed to maintain a constant frequency, which were supplied by Crompton Parkinson, of Chelmsford, for the purpose of the close control in voltage and frequency required by the sound department during periods of power cuts.

The lighting equipment at Elstree is all supplied by Mole Richardson, and GEC and



Louis Levy with his orchestra at a recording session for HAPPY GO LOVELY, using the most modern and spacious studio theatre in Britain



Robert Clark executive producer

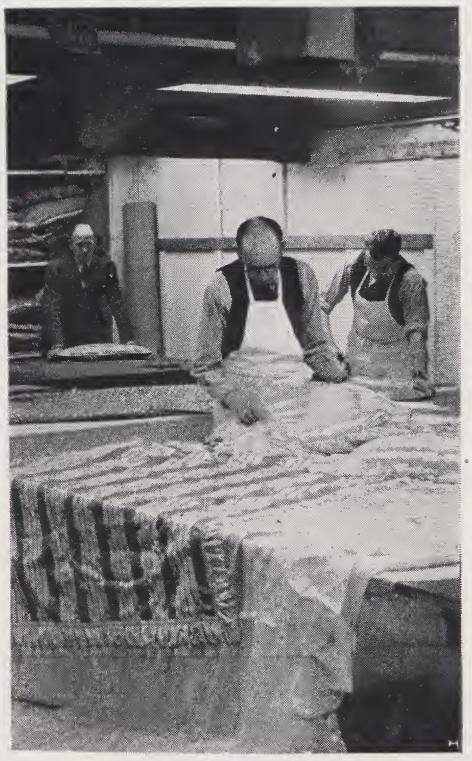
the sound department operates entirely on the RCA recording system.

For special lighting effects, over 2,000 sheets of gelatine had to be imported from America, but all necessary licences from the Ministry of Food were obtained well before shooting began, and at no time was there any lack of this valuable material.

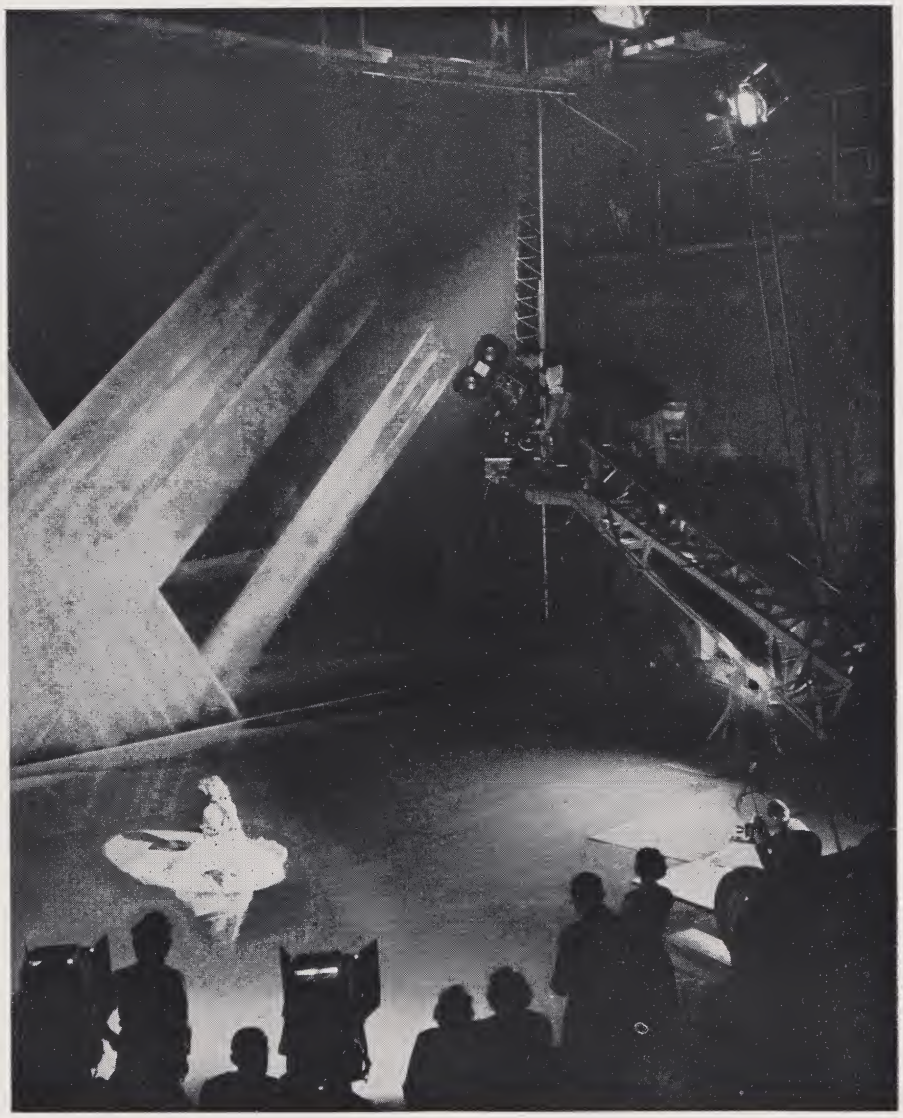
Wardrobe's Six-day Week

The wardrobe department, quietly and efficiently run by Kathleen Moore, performed an outstanding job of work in dressing not only the principal and supporting artists, but also the crowd. They worked long, hard hours without complaint.

Obviously, because of the strenuous dance sequences, the costumes, skilfully designed by Anna Duse and Jane Ironside and supplied by Bermans, were subjected to a great amount of wear and tear. The wardrobe personnel washed, stitched, ironed and patched and renovated these in between handling the artists, stood by on the floor six days a week, and bore it all with the cheerfulness and enthusiasm one came to expect from the unit of "Happy Go Lovely."



A corner of the drapes department at the ABPC Elstree studio, where hundreds of curtains and furnishings were prepared for HAPPY GO LOVELY



The darkness of stage four at Elstree Studios is broken only by the occasional arc-light directed on to Vera-Ellen as she breaks into the finale number of HAPPY GO LOVELY. This photograph by Robert Hawkins shows the giant soundless camera crane peering over the spot-lighted star

The finale, in which Vera-Ellen holds the stage by herself, was accomplished after only three days' lighting and dance rehearsals, and it will give some idea of the strenuous effort involved when it is realised that she wore out fifteen pairs of ballet shoes before the finale was finally and successfully "in the can."

"Happy Go Lovely" was undoubtedly a man-sized job. Its execution involved at times every single member of Elstree studios. For four months there was no let-up in the energy directed into its production by the unit and artists, and I should like to pay my tribute to all who contributed in the making of this film.

Now the completed picture is ready for the public. At Elstree, we are—justifiably, we think—confident of its reception. "Happy Go Lovely" is a film that will entertain and bring enjoyment to thousands of kinemagoers all over the world.



Technician who played an important part during the RCA recording of the background music to HAPPY GO LOVELY was John Soutar, whose job it is to operate the sound camera

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Animal Theatre ... ... (Small Film Dist.)—Russian.	**40 min. (U)**	Commentary ...	Unpretentious novelty in which various types of animals are put through their paces at a special Animal House in Moscow.	**Moderate small hall filler (CC).**
Beyond Shanghai ... (Adelphi)—U.S.	**55 min. (U)**	———	Jungle documentary illustrating a trek to ancient Ankor in the wilds of Indo-China. Animal thrills realistic and commentary smooth, but technically dated.	**Interest booking mainly for secondary halls (CC).**
Children of the Frosted Mountain (GFD)—Swedish.	**60 min. (U)**	Story told by Noel Johnson.	Modest matinée melodrama about the adventures of orphaned youngsters who are led by their eldest brother and finally adopted.	**Moderate club offering (CC).**
Fighting Coast Guard ... (Republic)—U.S.	**86 min. (U)**	Ella Raines,... ... Forrest Tucker, Brian Donlevy.	Action melodrama, recalling the good work done by the U.S Coast Guard during World War II. Versatile teamwork and popular and spectacular by-play more than offset conventional story of enmity and regeneration.	**Good popular booking (CC).**
Groom Wore Spurs, The (GFD)—U.S.	**80 min. (U)**	Ginger Rogers, ... Jack Carson, Joan Davis.	Hollywood satire with a spot of murder for good measure. Fooling uneven, but co-stars in form and staging and detail colourful.	**Reliable star comedy bet (CC).**
Harlem Globetrotters, The (Columbia)—U.S.	**77 min. (U)**	William Brown, ... Dorothy Dandridge, Thomas Gomez.	Sporting comedy melodrama woven around America's famous all-black basketball team. Story familiar, but by-play both amusing and exciting.	**First-rate "double bill" (CC).**
Happy Years, The ... (MGM)—U.S.	**86 min. (U)**	Dean Stockwell, ... Darryl Hickman, Leo. G. Carroll.	Juvenile period melodrama, dealing with the regeneration of a cocky youngster at one of America's famous preparatory schools. Dean Stockwell and Leo G. Carroll effective, as pupil and master, incidents skilfully chosen and link-up smooth.	**Good general "double bill," with a particular appeal to family audiences (CC).**
Master Detective Blomkvist (GFD)—Swedish.	**47 min. (U)**	Story told by McDonald Hobley.	Engaging juvenile adventure story describing how a young Swedish boy's love of detective games leads to the arrest of three jewel thieves.	**Good club offering (CC).**
†On the Riviera ... ... (20th Century-Fox)—U.S.	**87 min. (A)**	Danny Kaye, ... Gene Tierney, Corinne Calvet.	Sparkling Technicolor musical comedy telling of the complications that arise when a U.S cabaret artist impersonates a skirt-chasing French airman in Monte Carlo. Danny Kaye marvellous in dual rôle, support effective, song numbers catchy, dance ensembles brilliant and lines snappy.	**Box-office "bubbly" (C).**
†Painted Hills, The ... (MGM)—U.S.	**67 min. (U)**	Lassie, ... Paul Kelly, Bruce Cowling.	Period canine outdoor melodrama, photographed in lush Technicolor. Lassie intriguing, support good, thrills spectacular and scenery superb.	**Very good "double bill" (CC).**
Sirocco ... ... (Columbia)—U.S.	**97 min. (A)**	Humphrey Bogart, Marta Toren, Lee J. Cobb.	Highly coloured adventure melodrama, set in stormy "middle 'twenties" Damascus. Story of ruthless American gun-runner's rehabilitation somewhat far-fetched, acting good and thrills realistic.	**Good star and title "thick ear" (C).**
*** Young Wives' Tale ... (AB-Pathe)—British.**	**79 min. (A)**	Joan Greenwood, ... Nigel Patrick, Derek Farr.	High-pressure domestic comedy, hingeing on the housing problem. Story bright, teamwork first class and salient jokes shrewdly addressed to the fair sex.	**Capital British light booking (C).**

REISSUES

***Avenging Hand, The ... (Sun Film Dist.)—British.**	**65 min. (A)**	Noah Beery, ... Kathleen Kelly, Louis Borelli	Comedy crime drama originally reviewed in "Kine.," April 23, 1936.	**Moderate "second" (NC).**
***No Funny Business ... (Sun Film Dist.)—British.**	**75 min. (A)**	Gertrude Lawrence, Laurence Olivier, Jill Esmond	Matrimonial comedy originally reviewed in "Kine.," April 6, 1933.	**Fair light "second" (NC).**
***Return of a Stranger ... (Sun Film Dist.)—British.**	**70 min. (A)**	Griffith Jones, ... Rosalyn Boulter, Cecil Ramage.	Romantic melodrama first reviewed in "Kine.," May 13, 1937.	**Average "second" (C).**
†Story of Dr. Wassell, The (Paramount)—U.S.	**137 min. (A)**	Gary Cooper, ... Laraine Day, Signe Hasso.	Spectacular romantic war melodrama originally reviewed in "Kine.," June 22, 1944.	**Good general booking (C).**

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

***British Picture. † In Colour.**

Reviews for Showmen: *Edited by Josh Billings*

ON THE RIVIERA

Twentieth Century-Fox. American (A). Photographed in Technicolor. Directed by Walter Lang. Featuring Danny Kaye, Gene Tierney and Corinne Calvet. 7,946 *feet. Release July* 30, 1951.

SPARKLING Technicolor comedy musical, appropriately staged at the gayest of all Continental resorts, Monte Carlo. It concerns a slick young American cabaret artist who is paid to impersonate a debonair Frenchman, whose fame as an aviator is only exceeded by his reputation as a lady-killer, but who nearly wrecks his own romance with his attractive dancing partner, to say nothing of the airman's marriage, before he successfully covers his exciting assignment. Danny Kaye essays the dual rôle, and not only draws two entirely opposite characters, but cleverly plays one against the other. Polished actor and entertainer, he gives just the right touch of piquancy to the plot without bouncing too heartily on the bed. Gene Tierney, ravishing as the Frenchman's wife, and Corinne Calvet, pert as the American's gal, complete the scintillating "quartette." Tuneful songs and bizarre dance numbers, brilliantly executed and presented, round off the dazzling illusion. Like the man who broke the bank at Monte Carlo, Danny plays his "chips" perfectly. An intoxicating film, it is certain to smash records everywhere. Box-office bubbly.

Story.—Jack Martin, an American cabaret star, playing in Monte Carlo, and Henri Duran, a famous French airman, look exactly alike. Lebrix and Forel, Duran's business partners, are alarmed by the cancellation of a big aircraft contract. Periton, their formidable rival, is responsible. Duran rushes to London to raise more capital and to fox Periton, Jack is persuaded to masquerade as Duran at a big party given at Duran's residence. Lilli, Duran's beautiful though neglected wife, and Colette, Jack's captivating dancing partner, learn of the impersonation, but are soon confused by it. Finally, Jack puts over a satisfactory deal with Periton for Duran and irons out the romantic complications, but not before he very nearly deceives himself. Handsomely rewarded, Jack returns to cabaret with the appeased Colette.

Production.—The plot of the film is no novelty, but never before have the changes been so cleverly rung on it in the interests of comedy. The director, scriptwriters, supporting players and tunesmiths are entitled to unstinted praise, but the kingpin is Danny Kaye. Few comedians are so fully equipped and the star's clowning, which includes marvellous imitations of Maurice Chevalier, Carmen Miranda and the late Harry Lauder, while playing Jack, and amazing flair for satire as the skirt-chasing Duran, account for ninety minutes of glorious fun. The backgrounds are effectively filled in with ear-tickling songs and telling dance ensembles. What makes it so fascinating is that you have to think twice before realising that Danny Kaye is both conductor and full orchestra. Incidentally, the Censor is technically correct in giving it an "A" certificate, but actually it is entirely drawing room. Exhibitors who feel that they need a holiday on the Riviera have only to book Danny's latest to find the wherewithal.

Points of Appeal.—Neat and snappy story, terrific comedy *tour de force* by Danny Kaye, luscious and competent support, grand tunes, stylish technical presentation, Technicolor and box-office star.

FIGHTING COASTGUARD

Republic. American (U). Directed by Joseph Kane. Featuring Ella Raines, Forrest Tucker and Brian Donlevy. 7,768 *feet. Release not fixed.*

ACTION melodrama, recalling the good work done by the U.S. Coast Guard during World War II. Its story of a husky shipyard worker who is tempted to put personal gain before patriotism, yet finishes up by donning a uniform and marrying an admiral's daughter, leaves mighty little to the imagination, but versatile team work and lively byplay, strongly reinforced by actual combat "shots," enable it to triumph over the obvious and effectively colour propaganda. The "ninepennies" should definitely approve. Good popular booking.

Story.—Bill Rourk, once a bosun's mate in the Coast Guard, is foreman in a Californian shipyard in 1941. He decides to stay out of the war and make big money, but Barney Walker, an old enemy, leads him to believe that Commander McFarland, a brass hat, is scheming to get him inducted into the army. Bill and McFarland are rivals for Louise Ryan, an admiral's daughter, and Bill reenlists to spite McFarland. Barney is responsible for Bill failing to gain a commission. During a storming attack, Bill comes to the rescue of Barney, mortally wounded, and Barney before he dies confesses to cheating Bill. In due course Bill is made a lieutenant and marries Louise, with McFarland's blessing.

Production.—Fundamentally, the picture is time-honoured stuff—its tale has been exploited many times before in navy, army and air force attire—but the Coast Guard uniform gives it a slightly new look. Forrest Tucker is not exactly wreathed in smiles as the checkered Bill, but he, nevertheless, puts up a lusty, psychologically sound, performance and receives generous support. Bo's'ns usually find it hard to compete with commanders for admirals' daughters here, but the concession to democracy is shrewd. An all-in wrestling match provides a welcome touch of light relief, while stirring battle sequences, cunningly dovetailed from topicals, put a mighty kick into the concluding episodes. Wholesome and spectacular hokum, it'll amuse and thrill the lower deck.

Points of Appeal.—Rugged yarn, good cast, popular sentiment, clean comedy, exciting finale, "U" certificate and intriguing title.

THE HAPPY YEARS

MGM. American (U). Directed by William A. Wellman. Featuring Dean Stockwell, Darryl Hickman and Leo G. Carroll. 7,742 *feet. Release not fixed.*

JUVENILE period melodrama. America's answer to our "Tom Brown's Schooldays," it deals with the regeneration of a cocky, insolent youngster, pupil at Lawrenceville, a famous U.S academy, during the late 1890s. The play, or rather chapter of incidents, is brightly illuminated by lively exchanges between Dean Stockwell and Leo G. Carroll, cleverly cast as incorrigible lad and stern yet understanding housemaster respectively, and steadily makes its point as it unhurriedly moves to a traditional but touching and exciting climax. Originally photographed in Technicolor, its one snag is drab monochrome. Good general "double bill," with a particular appeal to family audiences.

Story.—John Humperdink Stover, difficult son of Samuel H. Stover, a prosperous editor, is continually getting into serious scrapes and as a last resort his father enrols him at Lawrenceville, a first-class preparatory school. John starts off on the wrong foot and gives the impression that he is a coward, but later becomes too bold. He makes an enemy of Tough McCarty, the football captain, and erroneously believes that "Old Roman," his housemaster, is against him. His parents fail to notice any improvement in his character during the holidays. When he gets back "Old Roman" really takes John in hand and gently, but firmly, shames him into good behaviour. He finishes up a model pupil.

Production.—The picture is a trifle episodic, but salient situations are effectively varied and neatly pattern into entertaining schooldays mosaic. The acting is as important as the action and Dean Stockwell and Leo G. Carroll score all along the line as John and "Old Roman" respectively. The support is adequate, even though many of the pupils look like "dead end" kids. Both the old and young should find the film refreshing, but we'd have enjoyed it even more if it had been in its original Technicolor.

Points of Appeal.—Human and amusing story, clever teamwork by co-stars, easy direction, nostalgic sentiment and strong family angles.

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YOUNG WIVES' TALE

Associated British-Pathé. British (A). Featuring Joan Greenwood, Nigel Patrick and Derek Farr. Produced by Victor Skutezky. Directed by Henry Cass. Screenplay by Anne Burnaby. Director of photography, Erwin Hillier. Musical director, Louis Levy. 7,108 *feet. Release not fixed.*

HIGH-PRESSURE domestic comedy, set in suburbia. Adapted from Ronald Jeans' West End success, it tells of the rumpus that follows when two married couples, each with a small child and living under one roof, exchange partners in the vain hope of keeping a nanny. Joan Greenwood, Nigel Patrick, Derek Farr and Helen Cherry never let up in key rôles and Athene Seyler is responsible for extra laughs, as the outraged nanny. All the lines have a keen edge and atmosphere is perfect. Noisy, but consistently funny, it's certain to have the womenfolk in fits. Capital British light comedy.

Story.—Owing to the housing shortage, Rodney Pennant, a playwright working at home, and his wife, Sabina, are forced to share a house with Bruce Banning, a blackcoat worker, and his career girl spouse, Mary. The Bannings' nurse looks after Valentine, the Pennants' little boy, as well as the Bannings' baby girl, but dislikes the arrangement. Eventually, she gets fed up and leaves, but the highly efficient Mary soon finds a new nanny, Miss Gallop. Rather than history should repeat itself, Miss Gallop is led to believe that Sabina and Bruce are husband and wife and that both children are theirs. Crazy complications, involving a couple of outsiders, reach an hilarious pitch before the "this is where we came in" ending.

Production.—The picture is typical English stage farce, but, although much of its humour is in the characterisation and dialogue, direc-

REVIEWS—continued on page 33

REVIEWS—*continued from page 32*

tor Henry Cass keeps it well on the move and puts over a terrific slapstick finale. Despite the fact that Joan Greenwood's voice grates, the teamwork is first class. Immensely topical, it times its jokes perfectly and shrewdly addresses most of them to the fair sex. Definitely, a showmanlike rib-tickler.

Points of Appeal.—Snappy and human story, popular and competent players, subtle feminine angle, good staging and provocative title.

SIROCCO

Columbia. American (A). Directed by Curtis Bernhardt. Featuring Humphrey Bogart, Marta Toren and Lee J. Cobb. 8,822 *feet. Release not fixed.*

HIGHLY coloured melodrama, set in stormy "middle 'twenties" Damascus. It centres around a ruthless American gun-runner who plays the Syrians and the French against each other to fill his own stocking, but redeems his murky past in no uncertain fashion. The plot is unblushing hokum, but impressive performances by Humphrey Bogart, as the tough hero, and Lee J. Cobb, as a high-minded French officer, invest it with some validity. Shrewdly spaced thrills, together with popular romantic by-play, further strengthen obvious mass appeal. Good star and title "thick ear."

Story.—Harry Smith, a cool customer operating in 1925 Damascus, makes big money by smuggling arms to Syrians engaged in warfare with the French. He is attracted by Violette, fiancée of Colonel Feroud, head of French Intelligence. Feroud wants to meet Emir Hassan, leader of the Syrians, and arrange a truce. Just as Harry is about to leave Damascus with Violette he is captured by the French. In exchange for his freedom he effects a meeting between Feroud and Hassan. Feroud then becomes Hassan's prisoner, but Harry, moved by Feroud's patriotism, brings about Feroud's release at the cost of his own life.

Production.—The film contains slightly more talk than action, but when it does flare up it very nearly sets the screen alight. The love interest intrigues, while the most is made of the hero's mighty sacrifice. Humphrey Bogart, Lee J. Cobb and Marta Toren, cast as Harry, Feroud and Violette respectively, carry off their rôles well and bring a heart throb to the salutary and gripping climax. Hardly vintage Bogart, but, nevertheless, a powerful and popular brew.

Points of Appeal.—Meaty story, good characterisation, hectic thrills, stern and showmanlike finale, arresting title and box-office star.

THE PAINTED HILLS

MGM. American (U). Photographed in Technicolor. Directed by Harold F. Kress. Featuring Lassie, Paul Kelly and Bruce Cowling. 6,014 *feet. Release not fixed.*

PERIOD canine outdoor melodrama, photographed in lush Technicolor. It shows how a sagacious collie avenges the murder of its master, an elderly prospector, and neatly embellishes its husky "crime does not pay" with warm and exciting juvenile asides. Lassie, the star, contributes another clever performance, and the support is more than adequate. Definitely a film that will thrill the youngsters and disarm grown-ups. Very good "double bill."

Story.—Jonathan Harvey, an aged and bearded prospector, suddenly strikes gold in the High Sierras. He dashes with his collie, Shep, to inform his partner, Blake, proprietor of a general store, only to learn that he is dead. Martha, Blake's widow, tells Jonathan that Lin Taylor, a lusty newcomer, now holds Blake's share. Jonathan leaves Shep with Tommy, Martha's son, and returns to the mine. Greed soon gets the better of Taylor and he kills Jonathan. Shep senses his old master's death. Taylor attempts to destroy Shep and Tommy, but the faithful collie chases him into the mountains and causes him to crash to eternity.

Production.—The picture, a shrewd and lively combination of "Boy's Own Paper" and "Chatterbox," concentrates on Lassie, and the intelligent and friendly animal distinguishes itself as the canine Sherlock Holmes. Gary Gray is engaging as the courageous Tommy, and puts additional punch into the stern finale. Super scenery, magnificently recorded in Technicolor, appropriately rounds off the healthy and actionful offering.

Points of Appeal.—Straightforward yarn, Lassie, penultimate excitement and impressive backgrounds.

THE HARLEM GLOBETROTTERS

Columbia. American (U). Directed by Phil Brown. Featuring William Brown, Dorothy Dandridge and Thomas Gomez. 6,917 *feet. Release not fixed.*

SPORTING comedy melodrama, woven around America's famous all-black basketball team. Its story of a swollen-headed "rookie" who eventually acquires the team spirit follows a familiar pattern, but the match play is both amusing and exciting and gives a touch of novelty to the whole. Presented with showmanship, it provides good, clean entertainment. First-rate "double bill."

Story.—Billy Townsend, a college honours student, wants to make quick money and persuades Abe Saperstein, manager of the Harlem Globetrotters, a champion basketball team, to sign him up. Billy soon becomes the star of the outfit, but plays to the gallery. On the eve of a big game he sneaks off and marries Ann, another student, but later injures his knee. The incident is witnessed by a gambler and as a result the Globetrotters lose the crucial match. Billy is fired, but subsequently takes stock of himself and is reinstated. Now chastened, he puts the Globetrotters back on top and then wisely accepts a college appointment.

Production.—The picture smoothly dovetails exciting basketball matches into the main action and embellishes both with popular comedy and romance. The Harlem Globetrotters are really a sensation and there is no need to know the finer points of the game to get the best out of the film. The team, headed by Billy Brown, is composed of natural actors, and they leave nothing to chance.

Points of Appeal.—Straightforward story, good acting and basketball laughs and thrills.

MASTER DETECTIVE BLOMKVIST

GFD. Swedish (U). Directed by Rolf Husberg. Story told by McDonald Hobley. 4,228 *feet. Release not fixed.*

ENGAGING juvenile adventure story describing how a young Swedish boy's love of detective games leads to the arrest of three jewel thieves. The boy's adventures with his friends and their rivalry with another gang of youngsters develop a series of escapades which will be enjoyed by all matinée audiences. Good club offering.

Production.—The young hero's method of catching thieves illustrates the importance of observation but, quite rightly, treats the subject more like a game than a lesson. The general building-up of the incriminating evidence is all good boy scout stuff—the noting of tyre-tread marks and tracking the enemies' movements—while in-between times the three members of the "white gang" maintain a district warfare with their sworn enemies, "the blue gang," another group of healthy youngsters. McDonald Hobley's story-telling is efficiently superimposed over the Swedish dialogue in this GB Instructional film for children.

Points of Appeal.—Good fun, harmless fights, exciting development, pleasant child cast.—W. J. S.

BEYOND SHANGHAI

Adelphi. American (U). Director, cast and commentator unnamed. 5,000 *feet approx. Release not fixed.*

JUNGLE documentary, "written up" from authentic "copy." It illustrates a trek into the wilds of Indo-China during the palmy days before World War I, and culminates with an interesting survey of the ruins of Ankor. The animal thrills are quite exciting and the commentary is smooth, but dark and scratchy photography indicates its age. Interest booking mainly for secondary halls.

Production.—The picture, according to the commentator, is an actual record of an expedition led by two Americans round about 1912. The aim of the "safari" is to find the ancient ruins of Ankor and delve into the monkey worshipping cult of an early civilisation. With the help of sturdy though lightly clad native girl porters, the task is achieved. There are, of course, many animal hazards, and these provide most of the thrills. The girls furnish the light relief. Both the editing and the accompanying talk are smooth, but dated photography, although proof of the film's validity, limits its exhibition.

Points of Appeal.—Jungle thrills, provocative title, handy footage and "U" certificate.

CHILDREN OF THE FROSTED MOUNTAIN

GFD. Swedish (U). Directed by Rolf Husberg. Story told by Noel Johnson. 5,433 *feet. Release not fixed.*

MODEST matinée melodrama about the adventures of a group of orphaned youngsters led by their eldest brother. Set in picturesque mountain scenery, it describes the children's various experiences before they are adopted. Moderate club offering.

Production. — Although the mountain scenery and customs of the people provide interest, there is too much Swedish dialogue in this GB Instructional film for children. The orphans hide-and-seek adventures with the workhouse men and their experiences with kind and also indifferent people ends on a happy note when each is adopted into a good household.

Points of Appeal. — Natural mountain scenery and children's adventures.—W. J. S.

THE GROOM WORE SPURS

General FD. American (U). Directed by Richard Whorf. Featuring Ginger Rogers, Jack Carson and Joan Davis. 7,301 *feet. Release not fixed.*

HOLLYWOOD satire, with a spot of murder for good measure. It takes a crack at the conventional western "hero," but artfully introduces pure romance into its slapstick finale. The debunking is a little forced and erratic, but smooth team work by Ginger Rogers and Jack Carson prevents the flat spots from outnumbering the bright. Staging and detail colourful. Reliable star comedy bet.

Story.—Ben Castle, a phoney cowboy star, loses heavily to Harry Kallen, a big-time gambler. Immediately, he engages Abigail Furnival, an attractive woman attorney, to fix things. Abigail falls for Ben and Ben plays safe and marries her, but after their wedding Abigail discovers that Ben can neither fight, ride nor sing. At first, she considers leaving him, but on second thoughts decides to make a real man of her spouse. Later, Harry is murdered and Ben becomes the chief suspect. Abigail learns the identity of the killer and tricks Ben into arresting him. The experience completely transforms Ben.

Production.—The picture sags a bit in the middle, but Ginger Rogers and Jack Carson are not lacking in resource and they register in double harness even when the script gives out. Joan Davis scores additional laughs, as the heroine's crazy companion. Scenes showing Abigail, Ben and the killer in a runaway plane are well timed and give the finale a

REVIEWS—continued on page 36

On through Wonderland Alice went, looking for the White Rabbit. She met two jolly fellows, Tweedledum and Tweedledee





DISNEY TELLS THE "KINE." HOW I MADE

ALICE in WONDERLAND





After listening to their story she hurried on and at a neat little house in the woods at last she met the White Rabbit himself

ANIMATION of "Alice in Wonderland" presented the most formidable problem we have faced in translating a literary classic into equivalent screen entertainment. The first necessity was to concentrate the many characters and the exciting incidents of Alice's adventures into a definite story that could play in conventional programme time. This required rearrangements and retiming, elimination of some characters, more coherence among the others and Alice.

The loosely related incident in the two classics—"Alice in Wonderland" and "Through the Looking Glass"—had to be tightened very considerably. We reorganised the material to 75 minutes running time without, I believe, losing any of the flavour or character of the original.

There are some 80 figures, semi-human and animal-like, in the author's fascinating pageant of adventure. They move in and out of the sprawling narrative in erratic fantasy. In combining certain characters and rearranging some episodes and speeches, we were careful not to distort the author's whimsical viewpoint.

An example of the transference of familiar scene and dialogue for the sake of economy will be noted in the famous tea party as we have animated it. We have the Mad Hatter and the March Hare chant the "Unbirthday" lines which Carroll gives Humpty-Dumpty in his colloquy with Alice in the "Looking Glass." The occasion is perfectly appropriate for



the tea party celebration. And by this act we eliminate Humpty-Dumpty.

For a similar reason we shifted the reading of the dry history lesson from its original context in the Caucus Race to the opening scene of our picture. It gives more coherence to the story. It places the reason for Alice's descent into the rabbit hole where it is most effective for the screen version.

We tested every part of the books through our own audience research groups comprising some 500 persons. Thus, finally, at the end of three years of active production, we have 35 major characters out of Carroll's 80-plus on the screen.

We found Alice's voice in Kathryn Beaumont, twelve-year-old British-born girl.

Everyone has a preconceived mental picture of Alice and the animals and semi-human beings. But the Mad Hatter and the Carpenter, the Walrus and the Dodo, Tweedledum and Tweedledee, the White Rabbit, the Cheshire Cat, the Caterpillar and the whole brood of Carroll creations must come alive on the screen as acceptable to a whole audience.

Many of the principal characters encountered by Alice antagonised, rebuffed, challenged or confused the girl. Some of them indeed were pretty callous. We felt the need of discarding some of these, since eliminations were necessary, rather than taking out the more sympathetic ones. The child which turns into a pig in Alice's arms, for instance, was dropped. The Mock Turtle and the Gryphon were too sad and weepy. Humpty-Dumpty was not used because he was too "talky." And he was not even original!

The four queens and the duchess we have combined into one figure, the raucous Queen of Hearts.

We created one new character for the film version. He is the personified Doorknob who guards the precincts of "Wonderland." He was invented to give Alice a foil to talk to, so as to avoid a long explanatory monologue at the beginning of the story.

I am not finding fault with the way Lewis Carroll tells his immortal nonsensical narrative. If I hadn't regarded it as one of the greatest stories of all time, for adults and youngsters, I should never have undertaken a film version.

The animation problem in translating two-dimensional illustrations into moving cartoons on the screen was one of our major concerns. This had to be done without offending the millions who have the original Tenniel drawings for "Alice in Wonderland" indelibly in mind.

The cross-hatched etchings of Tenniel had to be done in clean pen line and the brilliant hues of Technicolor. They had to seem round instead of flat. They had to be mobile by the illusionary process of animation. In the animation sense the characters had virtually to be born anew for our cartoon medium.

And yet we have managed to follow Tenniel in such close detail of portraiture, in feature and form, that I am sure no one familiar with the book plates will be able to say that our delineations distort the images which Carroll and Tenniel worked out together for publication.

There are admittedly some slight deviations.

We have given the Walrus more human features, for example. The March Hare is perhaps a little less like a genuine field rabbit. Our White Rabbit, too, is more "humanesque."

Voices and music are almost as important in our pictures as the graphic arts of animation. And voices for fantasy require special care in the casting. There are certain voices which have been accepted by the listening and moviegoing public as explicitly fitting for cartoon characters.

Who for the frantic March Hare better than Jerry Colonna? His voice expresses the very spirit and mood of Carroll's comical whimsy.

In 80 per cent. of the voices the performers appropriately use authentic British inflections. In many respects this is a British film—and I hope you in Britain will enjoy it.



At the nonsensical tea party the Mad Hatter and March Hare trap the Dormouse in a teapot



Heralded by the White Rabbit, the royal party Procession, headed by the Queen of Hearts, appears



REVIEWS—*continued from page 33*

much needed boost. In all, harmless yet diverting studio rag.

Points of Appeal.—Clean humour, popular stars, good staging and provocative title.

ANIMAL THEATRE

Small Film Dist. Russian (U). Directed by N. Agapova. 3,680 *feet. Release not fixed.*

UNPRETENTIOUS novelty in which various types of animals are put through their paces at a special Animal House in Moscow. Moderate small-hall filler.

Production.—A number of tricks performed by a bear and a dog, and background information on chimps, racoon and armadillo are coupled with slight reference to the "conditioned reflex" and methods of training. As a tit-bit for those who enjoy watching animals vaguely aping humans there is a menagerie tea-party and a miniature railway station scene during which the animals try to behave as such.

Points of Appeal.—Novelty subject and length.—W. J. S.

Reissues

THE STORY OF DR. WASSELL

Paramount. American (A). Photographed in Technicolor. Directed by Cecil B. DeMille. Featuring Gary Cooper, Laraine Day and Signe Hasso. 12,301 *feet. Release not fixed.*

SPECTACULAR romantic war melodrama, based on the authentic story of an American country doctor who became a wartime Navy surgeon and a hero. Originally reviewed in KINE. June 22, 1944, the tale is sincerely told, naturally and vitally acted and magnificently staged.

Points of Appeal.—Exciting story, good characterisation, big thrills, title and star values.

NO FUNNY BUSINESS

Sun Film Dist. British (A). Directed by John Stafford and Victor Hanbury. Featuring Gertrude Lawrence, Laurence Olivier and Jill Esmond. 6,863 *feet. Release not fixed.*

MATRIMONIAL comedy, a complicated trifle which is rather laboured in its humour, telling of the romance which develops between two professional correspondents who each thinks the other is their client. First shown by United Artists, the original KINE. review (April 6, 1933) classed it as a useful light booking.

Points of Appeal.—Familiar but amusing story and good star performances.

THE AVENGING HAND

Sun Film Dist. British (A). Directed by Frank A. Richardson. Featuring Noah Beery, Kathleen Kelly and Louis Borelli. 5,850 *feet. Release not fixed.*

COMEDY crime drama, a tedious rigmarole, telling how an American gangster on a visit to London helps a young couple to secure a reward. Formerly shown by Radio, the original KINE. review (April 23, 1936) described it as a very moderate quota booking for uncritical audiences.

Points of Appeal.—Slight comedy and quota.

RETURN OF A STRANGER

Sun Film Dist. British (A). Directed by W. Victor Hanbury. Featuring Griffith Jones, Rosalyn Boulter and Cecil Ramage. 6,300 *feet. Release not fixed.*

ROMANTIC melodrama concerning the adventures of a brilliant young chemist falsely accused of murder. When shown by Radio, the original KINE. review (May 13, 1937) described it as "popular fiction come to life and can be depended upon to make the grade with the masses."

Points of Appeal.—Showmanlike direction and feminine appeal.

Short

Adelphi

LET'S GO CRAZY. British. (U.) Directed by Alan Cullimore. 2,994 *feet. Release not fixed.*—Musical featurette set in a London night club. Peter Sellers, popular music hall and radio impersonator and entertainer is the star, and Freddie Mirfield and His Garbage Men, Manley and Austin, Pat Kaye and Betty Ankers, Wallace Eaton and other well known acts complete the bill. The performers are versatile and willing, but presentation lacks imagination and showmanship. So-so quota "short."

A HOLIDAY FOR SHOWMEN "ON THE RIVIERA"



"Like the man who broke the bank at Monte Carlo, Danny Kaye plays his 'chips' perfectly. An intoxicating film, it is certain to smash records everywhere. Box-office bubbly." This is "Josh Billings" summing-up of the 20th Century-Fox Technicolor film ON THE RIVIERA which was shown to delegates at the Bournemouth CEA conference, at the Gaumont on Tuesday night. It also stars Gene Tierney and Corinne Calvet

"KINE." CRICKET TROPHY

MGM and Denham Labs. in Second Round

Playing in the first round proper of the KINE. Cricket Cup competition, Denham Laboratories scored a clear-cut victory over RCA Photophone, the scores being Denham 47, RCA 12. MGM Studios also won their first-round game by defeating Technicolor by eight wickets. Denham and MGM will now meet each other in the second round.

General Film Distributors won their preliminary-round game by 29 runs over Film Casting. Scores: GFD 63, Film Casting 39. GFD meet Merton Park Studios in the first round.

"Tom Brown" Press Show

James G. Minter, managing director of Renown, attended the reception which followed the Press show of "Tom Brown's Schooldays" at the Odeon, Glasgow, last week.

Jack Elder, Glasgow film producer, has received a Venice diploma award for his "Pen Pictures from Denmark," a series of four films, made by himself and his wife, which GFD has shown to kinema clubs.

The Associated British-Pathé film of the recent royal visit to Lancaster which was showing at the Palace and County, Lancaster, was presented by D. J. Steward, resident manager, to the retiring mayor.

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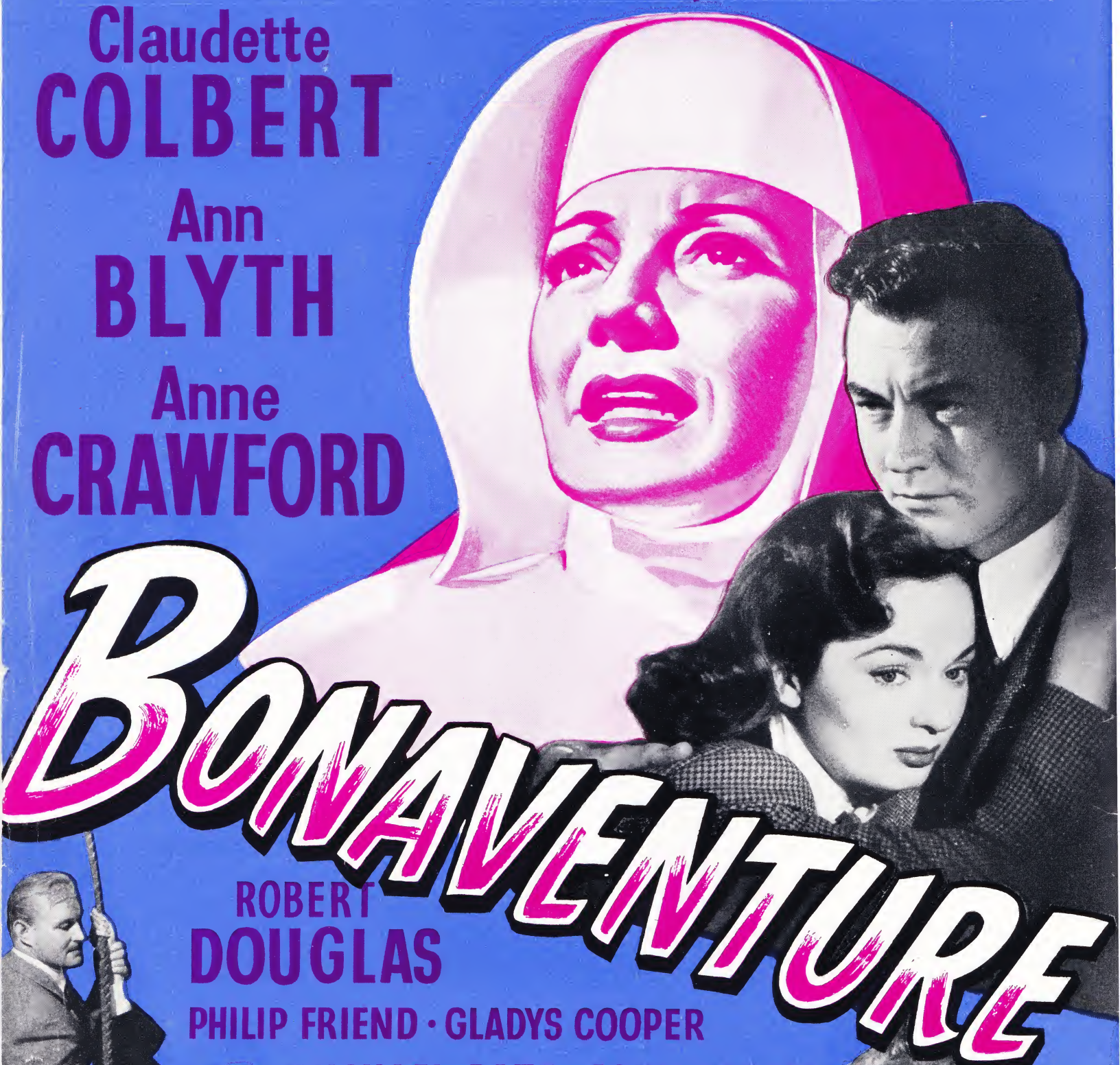
KINEMATOGRAPH WEEKLY Jan 31 1952

SIX DESPERATE PEOPLE HIDING ONE GUILTY SECRET!

Claudette
COLBERT

Ann
BLYTH

Anne
CRAWFORD



BONAVENTURE

ROBERT
DOUGLAS

PHILIP FRIEND · GLADYS COOPER

MICHAEL PATE · JOHN ABBOTT

Screenplay by OSCAR SAUL and ANDREW SOLT

Directed by DOUGLAS SIRK

Produced by MICHEL KRAIKE

A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

GFD

DEAF ARE MADE KINEMA-MINDED

THE Odeon and Gaumont theatres in the Yorkshire area carried out a valuable experiment in Leeds on Tuesday, May 22, with the co-operation of the National Institute of the Deaf and the Leeds and Yorkshire Hard of Hearing Clubs. Three hundred deaf people and their friends were entertained to tea in the Scala Ballroom which had been specially wired with high/low level sound assembly, and after the tea each of the 300 deaf guests was provided with a lorgnette type of handset to listen to the speeches and "Quartette."

It was obvious that they enjoyed the show and after it R. E. Jeffrey, who was formerly an industrial kinema engineer and who is now working at St. James's Hospital, Leeds, in connection with aids to the deaf, spoke highly of the experiment.

Scots CMA Chooses Festival Girls

Eight Scottish CMA theatres holding "Festival Girl of Great Britain" contests, are the Odeon and New Cinerama, Glasgow; Tivoli, Partick; Capitol, Ibrox; and the Odeon Theatres at Rutherglen, Motherwell, Hamilton, and Ayr.

District finalists will appear in the final in London at the end of June, and prizes include a flight round the world.



Lex Barker, tenth screen Tarzan, who has been in London for a week with his bride, Arlene Dahl, made three personal appearances over the week-end in connection with his latest Sol Lesser production for RKO-Radio, TARZAN AND THE JUNGLE QUEEN. Large crowds surrounded the Granada Theatres at Sutton, Tooting and Clapham Junction. On Saturday night Mr. and Mrs. Barker were also introduced in the "In Town Tonight" programme on the BBC. In this picture Mr. and Mrs. Barker are seen with manager Charles Kohn on the stage of the Granada, Tooting

LEEDS GOLF TOURNEY WINNERS

THE Leeds kinema trade had something in the nature of a field day at Cobble Hall, the headquarters of the Leeds golf club, when the annual Cinema Trade Golf Tournament was held the other day.

"Johnny" Johnson, of Associated Tower Cinemas, won the First National golf trophy; T. C. Shayler, manager of the Picture House, Pudsey, won the Blakey cup; Ted Pierson, manager of the Leeds branch of Pathé, won the flying handicap, and Kenneth Mann (United Artists) the putting tournament.

STRIKE MAY CLOSE DUBLIN KINEMAS

ABOUT 1,200 projectionists, ushers, usherettes, stage hands and other workers employed in Dublin's kinemas and theatres will strike on Saturday, June 2, failing successful negotiations.

Meanwhile, they have balloted and rejected an offer of increases ranging from 3s. to 10s. a week.

Portsmouth Outing

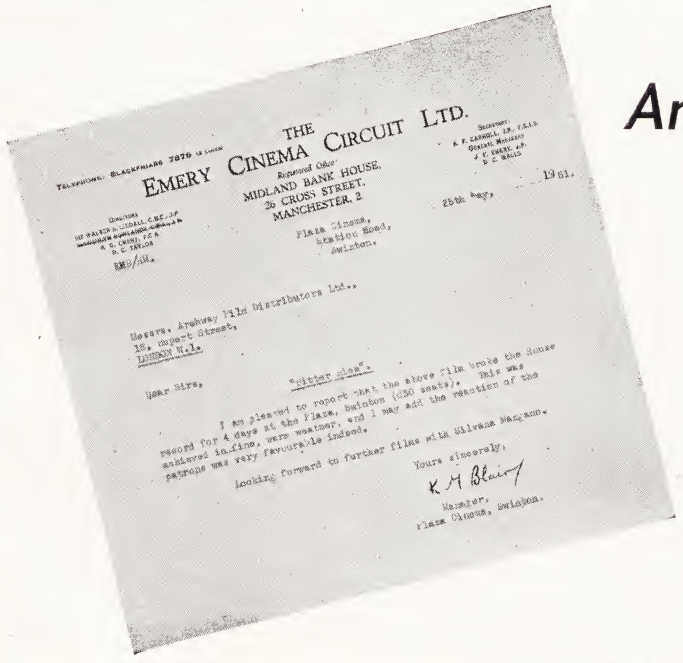
The venue for the Portsmouth and Isle of Wight branch CEA annual summer outing on Tuesday, June 19, will be Littlehampton, Sussex.

Lunch and dinner will be served at the Beach Hotel, and tea at the Littlehampton Cricket Club ground.

Preston Reverses Decision

A ban on the showing of the French film, "Le Ferme du Pendu," imposed by Preston Watch Committee last September, has been lifted. Z. Sojecki, proprietor of the Lido Kinema, specialising in the presentation of Continental films, has made several attempts to reverse the committee's decision, but failed until the film was granted the British Board of Censors "X" certificate.

Councillor R. P. Rutherford, general manager of the Queen's circuit, with headquarters at the Queen's, Wallasey, has been elected vice-president of Wallasey Rotary Club.


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Dear Sirs,
"Bitter Rice".
I am pleased to report that the above film broke the house record for 4 days at the Plaza, Swinton (650 seats). This was achieved in fine, warm weather, and I may add the reaction of the patrons was very favourable indeed.
Looking forward to further films with Silvana Mangano.
Yours sincerely,
K. M. Blair
Manager,
Plaza Cinema, Swinton.

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THESE BRITISH LABORATORIES ARE A SOUND PROPOSITION

Technical Progress on RCA Reproduction

IT is now more than twenty years since the vast RCA Laboratories in America embarked upon a programme of continuous research into sound recording and reproduction techniques, and the performance and reliability of the modern RCA kinema sound reproducers bear witness to the wisdom and efficiency of this policy.

The most up-to-date technical knowledge combined with modern methods of manufacture is now being exploited by RCA Photophone, Ltd., to produce in Great Britain one of the finest American designed sound reproducing equipment.

Realising that perfect sound presentation has to be accomplished day after day, all the year round, in every kinema, RCA engineers have produced robust, reliable precision equipment that is easy to install and operate. Designed in four basic models, RCA sound equipment caters for kinemas of all sizes from the smallest to the super kinemas seating 2,500 or more.

The exact type of equipment to be installed in any kinema is only decided after a careful technical survey to ensure that the output power provided conforms strictly with the standards of the American Academy of Arts and Sciences. The company is always prepared to conduct such a technical survey in any kinema in the British Isles upon request and without obligation to the exhibitor.

One of the main advantages accruing to the exhibitor who installs RCA equipment is the service that goes with it. Qualified sound engineers throughout the country are regularly servicing RCA installations to ensure that the equipment continues to operate at peak efficiency, and emergency service is always available. Included in the nominal weekly charge for service is the free replacement of consumable parts rendered necessary by fair wear and tear.

The rotary stabiliser soundhead, introduced by RCA, is now a standard fitting. The film support drum operates on the "fluid flywheel" principle and provides perfectly smooth sound-track scanning, free from ripple and film speed disturbances.

Emergency amplifying facilities are available with RCA equipment for all seating ranges, and these can be brought into use by simply turning a switch. Great strides have been made recently in loudspeaker design, and two-way stage speaker systems are supplied with all modern RCA sound reproducers.

These modern speaker systems also incorporate emergency facilities, and in the unlikely event of a failure of the HF unit the LF speaker carries on the show.

One of the latest RCA equipments has been installed at the Westover, Bournemouth, in time for the "Happy Go Lovely" première.

OBITUARY

TRADE PAYS TRIBUTE TO J. S. SACKIER

MANY members of the film industry were present at the funeral of J. S. Sackier, manager of the Odeon, Brighton, which took place at the Jewish Cemetery, Bear Road, Brighton, last Thursday (May 24).

Mr. Sackier, who was 64, died in hospital on Tuesday, two days after being taken ill suddenly while on duty at his theatre.

Before the first world war Mr. Sackier was a schoolmaster. But after his Army service—he was a major—he was asked to take charge of the Bedford variety theatre, Camden Town. He took the post and was there for 20 years, during the latter part continuing under ABC when it turned the premises into a kinema. On leaving the Bedford he joined Odeon and held appointments at Hounslow and Harlesden before transferring to Brighton 10 years ago.

A keen showman, in May, 1949, he was admitted to the KINE. Company of Showmen. Last year he gained a blue ribbon award in the CMA's spring showmanship contest.

Mr. Sackier was a popular figure in Sussex kinema life, being a past chairman of the Sussex CEA branch, and of the SCMA and also the Brighton and Hove Entertainment Managers' Association.

Family mourners were: Mrs. E. Kay (daughter); Mr. and Mrs. L. E. Sackier (brother and sister-in-law); Mr. and Mrs. B. Bowman (brother-in-law and sister); Mr. and Mrs. F. Barnett (brother-in-law and sister); Mr. and Mrs. P. Wolman (brother-in-law and sister); Mr. and Mrs. H. Wolman (nephew and niece); Mr. and Mrs. B. S. Sackier (nephew and niece); Mrs. N. Bankover (niece); Mr. Leslie Bowman (nephew); Mr. V. Bowman (nephew).

Among the many kinema, theatre and entertainment personalities present were: L. B. Fancourt (general theatre controller, CMA); F. Bradley (area supervisor, CMA); E. Barry (district manager, CMA); Ray Taylor (chairman, Managers' Central Committee, London); J. Tree, W. T. Tull (Odeon, Brighton); C. Smith, P. Amerena, L. Stewart (Regent); H. Jacobs (Embassy); A. E. Brown (Princes); A. Lewis (Grand); J. Keates (Theatre Royal); H. Emerson, S. Sharpe, Stevens (Hippodrome); S. J. Glen (Eastbourne); M. Blok (Palladium); R. Briggs (Lewes); R. Ainsworth, E. V. Glenister, Eddie Gray and A. Rose.

Dr. D. F. Twiss

Dr. D. F. Twiss, whose early experiments resulted in the self-ventilating sponge rubber (Dunlopillo), now widely used in kinemas, has died at the age of 58. Until his retirement in 1946 he was for 32 years chief chemist of the Dunlop organisation. Nearly 200 patents stand in his name, more than 100 of them in connection with latex.

Isaac Jacobson

Isaac Jacobson, who until his retirement a few years ago controlled the Empire, Bury, died on May 23.

He was for many years a popular figure in East Lancs kinema circles. His two sons-in-law are in the business—H. Woolf, of Whitefield and Warwick Cinemas, and Sydney Morley, Manchester branch manager of British Lion.

Henry Woodcock

Henry Woodcock, at one time relief manager at the New Gallery, Regent Street, with "Bill" Seal, died on Wednesday at the age of 69 at Glebelands. The funeral was on Saturday.

IN THE COURTS

Film Shows in Church Crypt: Minister Denies "Indifference"

A CONGREGATIONAL minister was stated by the prosecution at Swansea last Wednesday to have placed advertisements in the Press calling attention to film shows in the church crypt, although he had no licence.

The Rev. Leon Atkin, minister of St. Paul's Congregational Church, Swansea, and the church treasurer, Evan Davies, of Bond Street, Swansea, pleaded not guilty to two summonses.

The first alleged that they used the crypt for public entertainment "of a like kind to an entertainment for public music, without a licence having been first obtained from the licensing justices," and contrary to Section 1 of the Public Health Amendment Act, 1890.

The second summons alleged they used the crypt for public music without a licence.

Morris Morgan, prosecuting, said that for many years Mr. Atkin had held kinema shows in the crypt. At first they were held for children on weekdays, but in recent months he had extended his activities and held kinema shows on Sunday nights.

This came to the notice of the police, who, with a fire-prevention officer, paid a goodwill visit to Mr. Atkin at the crypt. They made certain recommendations to make the crypt more suitable for the purpose of holding entertainment, but Mr. Atkin had not carried them out.

Mr. Morgan said that nine shows had been given in less than six months on Sunday nights.

Inspector D. Saunders said that when charged, Mr. Atkin replied: "Do your duty, gentlemen. I accept full responsibility for the kinematograph shows held here. We expect 1s. from each of those attending as a contribution towards the cost of the films. People unable to do this pay according to their means."

Replying to W. L. Mars-Jones (defending), Mr. Atkin in evidence said he announced the kinema shows during the evening service at the church.

The whole of the receipts did not cover the cost of the films, and friends and sympathisers made it up.

Some of the films shown were "San Francisco," "Madame Curie," "Three Gentlemen in White," "From Manger to Cross," "Maytime," "The Great Waltz" and "The Wandering Jew."

He denied that he had not applied for a licence as a matter of indifference or contempt of law.

The Swansea Stipendiary, Sir H. Llewellyn Williams, KC, reserved decision for a week and commented that as it was a case of considerable importance the Justices would have to have time to consider their decision.

Safety Rules Neglected at Children's Matinee

Fining Stephen Alfred Williams, manager of the Palace, Warrington, a total of £10 for breaches of the kinematograph regulations at a children's Saturday matinée, the chairman at the Warrington Magistrates' Court on May 24, commented: "We take a very serious view of these matters, especially where children are concerned."

Prosecution stated that when the police inspector made the visit there were 862 children in the kinema. He found 15 spools of film in the enclosure and rewind room instead of the permitted 12; there should have been an attendant on duty at three exit doors in the upper circle, but there were only two; one male attendant was not in uniform; the staircase to the upper circle was not lit; and a fireman had been sent to another kinema for a ladder.

On behalf of defendant, who pleaded guilty only to the lighting offence and to an attendant not being in uniform, it was contended that 20,000 feet of film were permitted in the enclosure and rewind room, and in fact there were only 19,700 feet there. The number of spools was a secondary matter. Although one fireman was performing another duty, there was a second fireman on duty. Only two attendants were stationed at exit doors in the upper circle because the third door was an emergency door.

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KODAK

completes change-over to

SAFETY-BASE film

By the end of June 1951, Kodak Limited will have switched all production of 35 mm. motion picture film from nitrate to the new safety base.

Wearing qualities and other characteristics of Eastman Safety-Base Film are fully equal to those of the inflammable nitrate film that it replaces.

Eastman Safety-Base Film means greater safety for all who take, store or exhibit 35 mm. motion pictures, and, of course, for the cinema-going public. Its long-awaited introduction crowns many years' research and experimental work by Kodak scientists to produce a commercially successful safety base for professional motion picture film that will meet the exacting requirements of studio and theatre.

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AT THE STUDIOS

African Locust Chase • Vandyke Fixes Date • BSRA Exhibition

LOCUSTS are unpredictable creatures. Jimmy Carr tells me that the World Wide Unit making a feature length film on locust control in Eritrea, is having difficulty in locating a swarm of the insects. Even the experts cannot say for certain where they can be found.

Recently all locust control officers were switched from the south-east to the north-west only to find the creatures had turned their attention to the south-east, and that makes life hard for the unit. Incidentally, one of the control officers was an ex-props man from Elstree.

The unit consists of Mike Hankinson, director; Peter Hennessey, cameraman; with John Harper-Nelson and George Shears making up the crew.

"In Black and White," a two-reel Festival film sponsored by the Bowater Organisation, is nearing completion and is expected to be ready for showing within the next few weeks. It has been made by World Wide. Hindle Edgar was the producer and John Rowdon directed.

World Wide is also preparing a four-reel film for Unilever, Ltd. This has the tentative title of "The Story of Margarine," and many sequences will be shot in Holland. James Carr is producing and the director will be Paul Dickson, who made "The Undefeated" and "David."

"Ivanhoe" Star

Elizabeth Taylor will co-star with Robert Taylor in MGM's Technicolor production "Ivanhoe," to be made this summer at Elstree.

Present-Day Busy

Present-Day Productions started shooting on "Blind Man's Bluff" at Braywick House, near Maidenhead last week. This is the first of two second-features to be made there for distribution through Apex Film Distributors.

"Blind Man's Bluff" is an action-thriller featuring Sydney Tafler and Zena Marshall. Immediately this comes off the floor production will start on the second subject "No Haunt for a Gentleman," a light comedy ghost story.

For Nettlefold

Location work on Vandyke's comedy "Clementine" starts on July 9 and the unit will go into the Nettlefold about July 16. Roger Proudlock is producing with John Guillermin directing.

The story is set in London and Paris and concerns the humorous situations when a middle-aged English businessman gets himself involved late at night with a Paris dancer. The script has been written by Alan McKinnon from an original story by Bill Rose. The BBC script-writing team, Muir and Norden, has provided additional dialogue.

Dennis Price will star in the film and arrangements are being made to bring French actress Anne Vernon to this country in a few weeks' time as his co-star. Mr. Proudlock hopes to persuade Mischa Auer to play the part of a slightly crazy count.

Ray Elton will be lighting cameraman and the technical crew which is now being assembled, will, as far as possible, be the same team that has worked on previous Vandyke productions.

Stills Man Honoured

The Council of the Institute of British Photographers has elected Cornel Lucas, JARO stills photographer, a Fellow in Film Portrait Photography.

"Corny," served in the RAF during the war and saw service in France, Belgium and Germany before joining the Rank Organisation as trainee stills cameraman in 1946.

Costumes Award

Monty Berman, who was responsible for supplying the costumes for "Happy Go Lovely" and is busy supplying costumes for "Robin Hood" and many other films and shows at the present time, tells me how delighted he and all the staff are that his designer and associate, Michael Whittaker, was given an award for his nomination for an "Oscar" for his work on the "Black Rose."

"Robin Hood" Progress

Scenes shot last week by Ken Annakin's first "Robin Hood" unit completed sequences in Robin Hood's forest camp for Walt Disney's Technicolor production. Joan Rice, as Maid Marian, made her début in the film.

Hair stylist Vivienne Walker and her staff of eight hairdressers have a big task in dealing with the 264 wigs, two for each of the principal artists, and another 200 for the crowd players. Every wig has to be cleaned and redressed each day after the shooting has finished.

"Knighthood" for Knight

Studio driver for ABPC, Elstree, R. F. Knight has been awarded a "Knighthood" by the Order of Knights of the Road for "giving the courtesies of the road without fail over a number of years." He was recommended for the honour by Finchley Road Safety Committee.

Tape Recorders Compared

Various types of tape recorder were on show at the British Sound Recording Association's annual exhibition of equipment at the Waldorf Hotel.

The Leevers-Rich system attracted a great deal of interest. The pulse synchronising system has now been perfected; by means of a pulse originated by the picture camera, absolute synchronism between film and tape can be maintained.

The overall sound characteristic of the system is level to within 1 db. from 50 to 10,000 c/s.

EMI showed alongside their studio tape recorder a portable model, which produces recordings interchangeable with those of the larger model. Tape is supplied by EMI, GEC and Durex.

MSS disc and tape recorders were also exhibited.

GRAHAM CLARKE



Double birthday of producer Daniel M. Angel and camera operator John Harris was celebrated on the set of ANOTHER MAN'S POISON at Nettlefold last week. Dan Angel received a silver cigarette box from the unit. In the picture are: director of photography Robert Krasker, artist Barbara Murray, director Irving Rapper, John Harris and focus Henry Slagter

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PEOPLE

More ABC Changes in the Midlands • Two Odeon Appointments

THE latest managerial changes in Birmingham ABC kinemas finds youthful LEON SPURGIN in charge of the Robin Hood Picture Theatre, Hall Green, after being at the Palladium, Hockley, since the beginning of the year. Associated with ABC since September, 1945, he started as trainee at the "Royalty," Harborne, became house manager at the Forum a year later, and manager of the Picture House, Erdington, in November, 1949, where he remained until he went to the Palladium.

Spurgin, who is only 27 years of age, is succeeded at the Hockley House by TIM WHITTAKER, who came to Birmingham in January last from the Ritz, Hyde (Cheshire), to take charge of the Astoria, Aston. On the ABC circuit for the last five years, manager PETER ALLBUT, has for the past six months had charge of the Tudor, King's Heath, and has just taken over the management of the Alhambra, Moseley Road. Prior to going to the Tudor he had charge of the Astoria, Aston.

Although he has only been in the Midlands three years, manager ERNEST C. WEBB, is known in the Manchester and Bristol areas where he served ABC for something like 14 years. On coming to Birmingham he became manager of the Erdington Picture House, and goes to the Astoria from the Alhambra Theatre, Moseley Road.

ARTHUR NEVILLE WARD, for the last six months house manager of the Forum, New Street, has been promoted to take charge of the Tudor, King's Heath. Trained at Stoke-on-Trent, during the last four years he has also assisted in the management of the Savoy, Wolverhampton, and the Piccadilly, Sparkbrook.

* * *

Formerly an organist on the G-B Midland circuit, manager J. W. RAYMOND EVANS, has just been transferred from the Harborne PH, Birmingham, to the Odeon, Sutton Coldfield. Prior to being appointed to take charge of the Harborne house he served as house manager at the Birmingham and Smethwick Gaumonts, while as kinema organist he first joined that circuit in 1942.

His successor at Harborne is JOSEPH G. LINZ, who returns to Birmingham from Coventry where during the past two years he has been at the Astoria and the Globe. Prior to then he was assistant manager at the Shirley and Warley Odeon Theatres.

* * *

HENRY CROUDSON, the kinema organist, who belongs to Leeds and has been kinema organist with Paramount and Odeon theatres in Leeds, Manchester and other places in the North of England, is to be one of the guest conductors at Scarborough during the week June 25-30, when a Festival of Light British Music is being staged at the Spa.

* * *

FRANK CROMBLEHOLME, assistant relief manager at the Palace, Putney, for the last four years, has been transferred to a similar appointment at the Astoria, Streatham.

Crombleholme joined the Gaumont-British circuit in 1945 as relief manager of the Majestic, Clapham, prior to which he was with ABC as manager of the Majestic, Kings Lynn, and later of the Alma, Luton. Before leaving the Palace, he received a clock and a box of handkerchiefs from the staff.

* * *

ARTHUR WOOD, Western Electric's commercial representative operating from Leeds, is retiring at the end of this month after 22 years' association with the company.

He was appointed sales representative in the Yorkshire area in May, 1929, and in 1937 became assistant sales manager with supervision of the northern half of the country.

Western Electric will be represented in the Leeds area by A. E. WHITE, another Yorkshireman, who has been with the company several years.

* * *

Just starting his spell of 12 months' practical training in various theatres is NEIL DAVY, newly appointed trainee manager at the Gaumont, Southampton, under manager Dennis G. Abell.

Neil is one of the first trainees to complete the six-months' course at the CMA school for kinema managers at the Gaumont, Finchley. Still only 20, Neil was one of the youngest to participate.

He was impressed with the course and particularly with the efficiency and enthusiasm of the instructors. In six months he did nearly every job that a kinema can offer and had a trip round the film studios as well.

Last year, Neil completed his RAF national service. Before then he was at Rossall School, Fleetwood, where he was secretary of the school film club and ran his own film shows.

* * *

HERBERT JAMES FOX, manager of the Classic, South Croydon, Surrey, for the past four years, has resigned. He will take up a position as an engineering technician in London.

Paul Penman



In this cheerful group after the trade show of AB-Pathe's British comedy YOUNG WIVES' TALE are producer Victor Skutezky, Derek Farr, AB-Pathe general manager W. A. Fielder and sales manager H. E. Ellis, Guy Middleton, Beatrice Campbell, Nigel Patrick and Yolande Donlan



Bob Hope with Jack Beynon of the Casino, Porthcawl, on the links during the Amateur Golf Championship. Bob's latest comedy, LEMON DROP KID, was showing at the Casino at the time



Euan Lloyd, GFD publicity director, wishes bon voyage to Robert Wallace, who is on his way to Canada in search of a new career in the film industry there. Son of Jim Wallace of Glasgow, the CEA GC delegate, Robert was GFD's Scottish publicity manager

SHIP CARBONS

For the Bookshelf

INDIA'S MISSING MILLIONS

THERE is a lot to be done by the Indian film industry towards "Better Business." Out of a population of some 400 million, weekly kinema attendances are little more than 5 million, a sixth of the attendances in Britain. Yet during the last 10 years, Indian producers have been able to make something like 80 films every year.

That reflects the healthy state of production in India today. But the country is not without its film problems, economical and racial. The fascinating story of the industry is told by Panna Shah in "The Indian Film," a book published for the Motion Picture Society of India.

The book provides a wealth of information about the development of the industry and about the present-day business affairs. It is a pity that the facts and figures quoted are not tabulated in detail or that classified addresses have not been added to the volume, which would make a first-rate year book with little modification.—P. G. B.

Film Making from Script to Screen

"Film-making, from Script to Screen" (Phœnix House, Ltd., 8s. 6d.) is a remake of Andrew Buchanan's book published in 1937, but it has been entirely rewritten and enlarged, while covering the same subject matter.

The author has three objects—to tell filmgoers something about how films are made; to tell technicians about the difficulties met with by their colleagues in other departments; and to encourage craftsmanship among amateurs as well as professionals. The three are only loosely related.

Mr. Buchanan makes no apology for the fact that much of his material is elementary. In writing for filmgoers it obviously must be; but only his very pleasant and straightforward literary style is likely to compensate experts for the space he devotes to the ABC of their crafts; or the novitiates for the pages he gives to the technical and creative side (though this is commendably free of studio jargon).

In all, the book is readable and sincere and deserves the wide and varied public at which it is aimed.—G. C.

Study for the Child

During recent years the interest of children in events and processes in the world today has been greatly stimulated by the Puffin series of books produced in colour and written in a style as simple as the subject dealt with allowed.

The publishers have now produced one entitled "Living Pictures," which records the progress of various experiments from the Zoetrope of great-grandfather's childhood to the talking film of today.

To explain so complex a process as the recording and reproduction of a film in language simple enough to convey information to a child mind has not been an easy task, but John Maddison, who wrote the text, has accomplished this supremely well, although some of the more technical points may need further elucidation by a grown-up.

Supplemented by Phyllis Ladyman's drawings in monochrome and colour (some of these are a trifle heavy), the book with its description of studio and lab. activities and processes tells a very full tale indeed.—J. B.

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MANAGEMENT by The Manager

Does Long Experience Matter in Operating a Kinema?

A JUNIOR manager with only a few months' experience of the job considers that any intelligent man can learn all there is to know about kinema management in a couple of years. He states that almost everything concerned with the running of a kinema is clearly laid down, controlled by bye-laws and governed by unalterable mechanical procedure.

His contempt for the long-service manager who has not attained more responsibility than the supervision of one kinema is equalled only by his impatience to get a more important job for himself. This lad is bright and full of confidence, but to say that he is "cocky" is an understatement. He is convinced that he is wasted in his present position.

I reserve my personal judgment of this paragon until some of my old and experienced colleagues, who have worked so long and loyally performing their managerial duties, have expressed an opinion.

There must be other young fellows who are impatient for promotion to the extent of being restless and intolerant. They may be able to put up a good case for speedy advancement. We must not forget that several executives today are making good after only a few years' experience, but few of them are called upon for the technical knowledge of management that I consider to be so important in the actual operation of the theatres.

There is, undoubtedly, room at the very top for efficiency experts who need have only a slight knowledge of actual management, but surely they must be guided in matters of detail by men who have a full knowledge of all that management entails.

Holiday Pay

A MANAGER asks me if he is entitled to holiday pay if he gives notice after two years' service. He is employed by a small circuit, the managers of which seem to be always contemplating a move to another job, a very unhealthy situation indeed. It is one that should be remedied at the top, before business at the box-office is affected, assuming that this has not already occurred.

Part II, section 3(d) of the National Agreement states: "Anyone with more than one year's continuous service with the same employer shall be entitled to receive one day's pay for every month's service accruing from the previous March 31, on the termination of employment."

Higher Wages

A PROJECTIONIST informs me that he proposes to leave the business and take a job as an unskilled worker in an ice cream factory. He states that the wages offered are over £7 a week for a 45-hour week, with holidays and other privileges.

While I know nothing about the conditions of employment in ice cream factories, and realise the temptation there must be to pick up higher wages elsewhere, the other side of the story merits some consideration. I know of ice cream factories that have closed down during the winter months, so it is doubtful whether that trade can offer the security to be found in the kinema industry. I should also say that the work in the kinema trade is more interesting than many factory jobs. I am not mentioning these points in an effort to keep wages down, but I do suggest that the important step of changing trades after a lifetime in one should not be undertaken without due consideration of the implications.

Furthermore, the proposed apprenticeship scheme should go a long way to improve the lot of the projectionist.

Tax Campaign

REPORTS of many praiseworthy ET campaign efforts have been submitted, but unfortunately we haven't sufficient space to deal with all of them.

No fewer than seven Darlington managers signed a protest letter written by A. Dawson, of the Odeon, and published in the *Northern Dispatch*. Supporting him were R. Romaine, Regal; T. Flack, Gaumont; G. Weightman, Scala; G. Hill, Regent; G. Warren, Empire, and T. Grazier, Arcade.

As Dawson says, when there is a spot of bother these Darlington managers are one big united family.

G. Jelly, CMA's Southern area district manager, wrote the protest letter in the *Southern Daily Echo*. The four CMA managers, D. Abell, Gaumont; H. Excell, Odeon; R. Newton, Plaza, and J. Marks, supported him. Another letter, signed by the managers of the Odeon and Ritz, Winchester, was published in the same paper.

A. Pareezer, of the Odeon, Bognor Regis, supported by E. Pearl, Theatre Royal, and W. Bennett, Picturedrome, had one published in the *Bognor Post*, and Harold Shampan, of the Blue Hall, Islington, secured half a column in the *Islington Gazette*.

Trade Shows

A PROVINCIAL colleague, manager of a circuit house, tells me that on application to the territorial branch of one renting house he was immediately put on the trade show mailing list. He is now approaching the branch managers of all other firms supplying films to his theatre to secure similar facilities.

He considers that either his assistant or himself can cover most of the films likely to play the house, and this, without doubt, will be beneficial to the theatre.

Only the foolish will say that a manager, by regularly visiting trade shows, may neglect his normal duties. The man who willingly goes to a show to see a film that he will probably run for a whole week in his own theatre is no slacker.

Some provincial trade shows are degenerating into social occasions, so let us pick our audience from among those who are most likely to help sell the picture, although they may not be bookers. Head office booking chiefs could help by inviting reports from all managers who get a chance to see a film at a trade show.

Industry Slogan

H. CLAYTON-NUTT, of the Broadway, Eccles, has persuaded the *Eccles Independent* to use our slogan as a banner heading right over the front page of this widely circulated Lancashire newspaper. I notice that all Essoldo advertisements in the same paper use the slogan as well.

In addition, the same newspaper has published a series of articles eulogising the kinema as a place for entertainment. One particularly sparkling effort is by Clayton-Nutt himself.

I am surprised that more managers have not tried placing an article with the editor of the local. You will enjoy writing about the kinema industry, and there is personal satisfaction in having an article published.

Local Newsreels

MAJOR WALKER arranged for a silent film to be taken of a local junior football semi-final. He exhibited it to packed houses at the Regal, Broxburn, for five days. He says that the outlay was more than justified.

Local newsreels are becoming very popular. I know several managers who contemplate investing a hundred pounds or so on a movie camera and believe that this capital investment will pay handsome dividends.

Sponsored Films

T. BENTLEY, manager of the Whitehall, Rotherham, persuaded the Road Safety Committee to let him have a 35-mm. version of the town's safety-first film, with beneficial results at the box-office.

Managers should get behind these locally sponsored films at the outset and ensure that plenty of local people are filmed. If people can see themselves on the screen they will bring along their friends to have a look. It's the crowd scenes that count far more than the speech by the mayor, but all local producers do not realise this, and that is where the manager can put them wise. A number of towns are arranging for Festival films—see what you can do for the benefit of the town and your kinema, or all local kinemas if you like.



The presentation of CMA's Silver Star awards for courtesy and efficiency to members of the Gaumont and Odeon, Nottingham, staffs was made a civic occasion. Left to right: J. Richards, district engineer; E. J. Greenway, district manager; Mrs. C. Beardall, chief usherette, Odeon; F. I. Hale, chief of staff, Gaumont; the Lord Mayor; L. Wilkinson, manager, Odeon; and F. Hawkins, manager, Gaumont

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Time to Brush-Up Outside Publicity

NOW that business is quieter, there is an opportunity of checking over outside publicity. As more consideration is being given to outdoor poster sites these days it is appropriate that we should consider the pros and cons of this important aspect of kinema advertising.

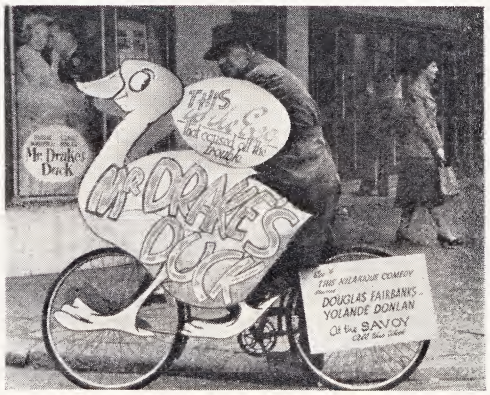
We have always advocated solus sites for posters from 6-sheets upwards, but there is a tendency among publicists to go still further and demand panelled sites where individual stands are not available. We are in complete agreement with this policy, as nothing is more disconcerting than a long hoarding carrying a series of posters side by side, without any side margin whatsoever. It might cost a few shillings more to have "space" round a poster in the form of a neutral border, but the benefit is well worth the small extra sum involved, especially in view of the increased cost of printing.

Where quad bills are issued by the theatre and maintained by our own employees this is the season for stripping and repainting boards. Short legs for frames are now popular. These lift the boards off the pavements and away from debris, rainwater on the ground and fouling by animals. It is a job easily done by our own unskilled labour backstage on a quiet afternoon.

Every available advertising space on the kinema itself should be utilised to publicise the industry, although it may not be an economic proposition to use it for a regular weekly change. We should claim back these positions that, for various reasons, have been handed over to good causes.

The only disadvantage about using these positions for renters' lithographic posters is that there is not always continuity of supply. A manager may order a renter's 48-sheet one week and find that this has to be blanked out the following week because the renter of the film booked is not issuing a 48-sheet.

Possibly the best compromise is to prepare a stock background to take a smaller stock poster advertising the amenities of the theatre. We are selling comfort, ventilation, efficient service, as well as pictures. Many kinemas have a café or restaurant, a car-park and other facilities. It would be a good idea to concentrate on these rather than devote our advertising sites to further other causes.



An eye-catching and novel street stunt, arranged by R. A. Abrahams, A/M, Savoy, Portsmouth, for MR. DRAKE'S DUCK (Eros)

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

T. JACKSON, assistant manager of the Odeon, Harrogate, says that he has a long classified list of potential patrons, a very valuable asset for any kinema. With "All About Eve" booked he decided to write to the various women's organisations in the town—20 in all.

A well-worded letter was sent out, but, in view of the comparative shortness of the list and the importance of the associations with which he communicated, I think an original letter to each one would have been much better. For one thing, this would have eliminated the aggravating "Dear Madam (or Sir)" so often used in a direct mail shot, and which immediately identifies the missive as a circular instead of a personal letter.

In Harrogate and other conference towns the municipal publicity officer is a most important contact, and through him Jackson is able to let all delegates visiting the town know what is going on at the Odeon. Forty-eight sheets are also being used at this situation wherever possible.

The Odeon, Harrogate, reports the successful inauguration of a Sunday serial, coinciding with a repertory season of Abbott and Costello films. This experiment was the subject of strong criticism in the local Press, which probably did the box-office more good than harm.

Renter's Aid

JOHN LAKE, of the Savoy, Luton, is somewhat lyrical of the help given him by Jimmy Bell, exploitation manager of United Artists, for "Clochemerle."

John says: "It is good that a departmental boss will come out and not only make friends, but will assist in a work-out." He reports that it was good experience for assistant manager Bob Rowley.

For this French film many extra quads were used, much further afield than usual. Arts societies and members of the film society were circularised through their secretaries, and 5,000 postcards were distributed through cultural agencies.

Book shops, cosmetic stores and other traders gave window displays. Lake and UA's exploitation manager were wise enough to use a straightforward campaign, plus direct mail to selected members of the public.

Down to the Sea

BERTHED in Plymouth harbour is the actual ship used for the sea sequences of "The Elusive Pimpernel." S. Holman, manager of the Plaza, Plymouth, persuaded the captain of the schooner, Capt. England, to "dress" the ship as it was for the shots in the film.

Next, he obtained permission from the dock authorities for the public to be admitted to look over the "film" ship, which they did, in hundreds. He claims that this is the first time since talkies that a full-sized commissioned schooner has been used by a kinema manager for publicity purposes.

Concurrently with this away-from-theatre project, Capt. England and his two daughters, all of whom had appeared in the film, made a personal appearance at the theatre and told patrons facts about the production.

Mr. Holman sends a sample of a booklet he has published as part of his "Better Business" effort, and in it there is an interesting story written by the captain who was such a valuable asset to the Plaza in the "Elusive Pimpernel" campaign. The booklet is an ambitious affair of 16 pages, with crisp editorial and an amount of local advertising which probably took care of the cost of production. I like this manager's ambitious ideas on publicity. He thinks big, and his employers will reap the benefit.

Repertory Week

A. HEATON, of the Regal, Beverley, tied in with the local council's Festival week by arranging a repertory of six British reissues.

Advertising six pictures in one week is a tricky job, and Heaton decided to exploit the week as a whole rather than have a multiplicity of advertisements for individual films.

The film programme was incorporated in the town's souvenir programme, and straight throwaways listing films and dates were issued at the theatre. Press editorials about Festival arrangements gave full credits to the Regal for its contribution to the festivities.

On each evening a small function or stunt was put on. "Happiest Days of Your Life" provided the Darby and Joan Club with an afternoon outing, and orphans from the County Council Welfare Dept. saw "Oliver Twist" at a matinée performance. There were demonstrations by the physical training classes of the Church Lads' Brigade, and so many patrons queued up for conducted tours of the theatre on "guest day" that, eventually, the queues had to be broken up.

This is an intelligent way of combining public relations with theatre "take," as each of these minor functions was duly reported, and it resulted in the highest takings for some time. You might do worse than try this out some week where no sure attraction is available.

National Story

R. HELLEY has been running Sunday concerts at the Regal, Bridlington, and made headline news in national and local papers with an old and tried idea that has been neglected by showmen in recent years.

A regular attender at these concerts was taken into hospital, so this bright manager arranged, with the help of the GPO, for the show to be transmitted to her by telephone. When the show finished, the young invalid's "Goodnight, thank you very much" was relayed to the audience over the sound system.

It's an idea that should be kept in mind for other kinds of stage presentation. It should be possible to arrange a relay so that all the patients in a hospital ward might hear the show.

Festival Exhibition

E. MEADOWS made his own Festival arrangements at the Odeon, Whalley Range; he ran a "Festival Exhibition of Britain's Glorious Sea History" as the main plank in his "Pandora and the Flying Dutchman" advertising.

It all started because, in trying to get the loan of a galleon for display purposes, he located enough

Continued on page 51

GREETINGS TO—

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

G. BERNARD, Carlton, Norwich.
H. M. BURGE, Regal, Salisbury.
D. J. de MEZA, A/M, Empress, Urmston.
J. A. GALLACHER, Playhouse, Galashiels.
N. HOLT, A/M, Casino, Liverpool.
L. LOVELL, Regal, Kirkcaldy.
D. J. MacLEOD, Coliseum, Glasgow.
E. W. McDERMOTT, New Victoria, Preston.
J. J. McLOUGHLIN, New Royal, Manchester.
S. V. MURDOCH, Corona, Liverpool.

PRESBURYS

extend cordial greetings

to all their friends in the

C.E.A.

and wish the Conference

every success

SP
SCREEN PUBLICITY

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TOP SELECTIONS

Continued from page 49

material to make a worthwhile exhibition. The *Manchester City News* ran the story as a Festival attraction, and crowds are reported to have visited the show.

Galleon models are always attractive, and the owners are usually proud to lend them for public exhibition, so perhaps you could arrange a similar show in your theatre. This would be suitable for films other than "Pandora."

A window full of alarm clocks provided publicity for the film on the angle "Time does not stand still," and a travel agency proved that travel is easier now than in the days of the fabulous Flying Dutchman.

I consider that the advice to "go early to see the film to avoid queueing," which appeared in a gas company display is negative publicity.

Meadows emphasises that all throwaways were issued away from the theatre; I wish every manager would do the same thing.

Sowing the Seed

E. GISLINGHAM, Gaumont, Cheltenham, put out a delightful novelty for "The Mating Season." "It is the time of the year to see 'The Mating Season,' and the time to plant Bloodworth's seeds," was the message on a tastefully produced packet. Printed on the packet also was the following: "When they bloom you will say 'Bloodworth's seeds are certainly good—I got these at the Gaumont because one night I said 'Let's Go to the Pictures.'" In my opinion, this is just perfect. About 500 packets were issued.

He used two real lovebirds in his foyer display as well as other normal advertising, and played up the Press received by Thelma Ritter in this film, but his flower seed idea is the highlight of the campaign, and if it is too late for a manager to use it this season the wise publicist will assuredly save it up for next spring.

Fair Shares

THE practical advantages of keeping on the best of terms with the Press have often been stressed in this column. Maurice Cheepen forwards a copy of the *East London Advertiser*, its special 85th birthday edition, in which the Troxy, Stepney, Cheepen's house, gets no fewer than six mentions.

These cover the whole range of the Troxy activities, including the current programme, an arts and crafts show, how the manager thinks Loretta Young looked when she heard about ET increase, and a telegram of congratulation from Cheepen.

Every plug in this important publication has obviously been carefully thought out with due consideration of its news value. Cheepen proves conclusively that a newspaper is always interested in plugs if there is a news slant.

In the same envelope is a unique handbill specially directed to those in the gown business, which predominates in Stepney. It advertises "This Is My Affair," a story of the gown trade.

Stunt Merchant

ONCE upon a time, the second projectionist at the Gaumont, Twickenham, was a steeplejack, so, when "Fourteen Hours" was booked to the theatre he returned to his old trade and took a walk along the 3-ft. wide ledge which runs along the top of the facia.

This made real news, and the locals got the best thrill in years, but I don't think stunts of this kind are worth the risks involved.

CMA Trainee

J. ELLIS, manager of the Odeon, Chester, commends, with justification, a campaign for "Blackmailed" carried out by W. Marshall, who was one of the first pupils at the CMA School for Managers at the Gaumont, Finchley. Sorry, Mr. Ellis, but this is not the first from one of these lads, but it gets a mention here because it is good, although not novel.

It is a straightforward campaign giving ample coverage for an average programme. Half a dozen newsagents exhibited posters designed to resemble the usual newspaper contents bills. About the same number of stalls in the Chester market place exhibited appropriately worded tie-up cards, and the national Alba radio tie-up was exploited by a local radio dealer.

Mr. Ellis is to be congratulated for so quickly giving this trainee a chance to prove his mettle. Many fully qualified assistants have not had a similar opportunity, which is to the discredit of their managers.



A tie-up on ice cream gave C. St. M. Thorp, Odeon, Leeds, the use of this window in Lewis's store for a colcurful display publicising OUR VERY OWN (RKO-Radio)

Personal Note

S. HOPKINSON, manager of the Oxford, Manchester, had 10,000 cards type stencilled with his signature in blue ink and a personal recommendation for the film "The Woman With No Name."

It is a neat job that defies criticism and is recommended to other managers as a prestige and personal piece of publicity which is also economical.

If you copy the idea, have the job done by a reputable firm, otherwise the effort may be wasted.

Not Too Small

W. BAURESS, in a somewhat diffident letter, explains the difficulties of advertising in a small theatre. He is manager and a director of the Troy, Fowey, a 300-seater, and sends some delightful pictures of his theatre advertising.

Clear, well-printed streamers in frames, a composite display made up from advertisements in the KINE. are arranged round a "Let's Go to the Pictures" dc and other stock advertising neatly set off with cut flowers in vases.

I agree with Mr. Bauress when he says that the essence of showmanship is perfect projection, comfortable seating, overall cleanliness, and a general air of operating efficiency.

The range of photographs he supplies proves that he practises what he preaches, but he says nothing whatsoever about his away-from-the-theatre publicity, which is as important to a small kinema as the largest super.

Variety in Quads

AS usual, W. Huish, of the Theatre Royal, Bolton, concentrated on the display of quad crowns for "Her Favourite Husband." In this case he played on the word "Favourite," applying it to the boy friend, actress, kinema and film. It is headed "All the girls are saying 'Let's Go to the Pictures with our favourite boy friend.'"

As he puts 40 quads out most weeks and they are always different in layout and ideas, I should imagine that people in Bolton watch the sites all the time to see what Mr. Huish has thought up in the way of advertising.

Referring to our showmanship articles, he says: "I find them most helpful and inspiring, any criticism being both fair and constructive." Coming from an old and expert showman, who has been mildly criticised in these columns, this compliment is particularly appreciated.

Competition Expert

T. WILKINS, of the Gaumont, Manchester, banks on competitions in most of his campaigns; he organised three for "The Mating Season."

A "Bake a Cake" competition arranged with the gas company produced 20 entries, but he only got three replies for a competition in which newspaper readers were asked to write a letter about "laughing at love." Another newspaper offered a guinea for the best letter about "love at first sight." There is no mention about the entries, but I shouldn't think there were many.

It can be said, and rightly, that this is a good way of getting editorial publicity, but I still plump for competitions where there is a chance of mass entries.

Wilkins says, in his campaign report: "We must never forget our hoardings." According to the renters, there is little demand for their lithographic posters, so many managers must be neglecting these advertising sites. Admittedly, this may be expensive advertising for small theatres, but can a big first-run house afford to keep off the hoardings?

Puffs from Patrons

WORD-OF-MOUTH publicity is the cheapest and best advertising medium, although some managers exaggerate its scope in claiming coverage by this means.

This does not apply to the method of initiating word-of-mouth publicity tried by R. Barnes, assistant manager at the Odeon, Uxbridge for "The Browning Version." Modelled no doubt on the "sneak preview" technique, he placed forms, pencils and a ballot-box in the foyer and invited patrons who had seen the film to express their opinions; many did so.

The best of these were pinned up outside the theatre in a glazed frame, headed "'The Browning Version.' What yesterday's patrons thought of it." The cost was negligible

The foregoing are selections from the

340 Entries

received during the week under review.

The Showman

FOLLOW THE ★

"Our Very Own"

MUSIC, engagement rings and flowers were among the various products which figured in tie-ups in the campaign arranged by **D. Jones**, house manager of the **Odeon, Bognor Regis.**

The flower tie-up, with a window full of flowers backed by artistic wrought-iron garden ornaments, looked particularly attractive.

The foyer display listed some of Samuel Goldwyn's previous successes, leading up to "Now Samuel Goldwyn presents another memorable picture 'Our Very Own.'"

* * *

HOOVERS co-operated with **J. Potter**, of the **Odeon, Leicester**, by placing a double crown tie-up card in the windows of 50 Hoover suppliers in the city.

The Speedway adopted the slogan "Our Very Own" in connection with the home team, and a manufacturer of chocolate advertised "'Our Very Own' for your delight."

* * *

C. **St. M. THORP**, general manager of the **Odeon, Leeds**, secured the use of a double window in Lewis's store to advertise this film. It contained a colourful display of beach umbrellas, exotic shrubs, garden trellises and the like.

C. St. M. Thorp believes that it is worth spending money to get a good show in a big and important store like Lewis's.

"The 13th Letter"

R. **McIVER**, manager of the **Odeon, Ashford, Kent** had a good idea when he borrowed an oversize fountain pen from the Waterman Pen Company for exhibition in the foyer. The company provided two of their latest model pens as prizes in a "Guess the weight" competition and also paid for the printing of a thousand entry forms. They used the slogan "Was 'The 13th Letter' written with a Waterman Pen?"

Patrons were invited to post their entry forms in a replica pillar box adjacent to the pen display. The company will probably be glad to give similar facilities to other managers.

* * *

H. **GENT**, manager of the **Hippodrome, Liverpool,** submits a photograph of one of the latest GPO vans carrying an excellent imitation envelope, torn open, and with part of the letter exposed. This carried theatre credits. The display was painted direct on to hardwood and was secured to the van by means of a block which was then tied through the slide door. In this position it did not interfere with the driver's side view and did not infringe regulations.

Mr. Gent is indeed fortunate to have got permission from the authorities for a project of this description. To the best of my knowledge this is the first time the GPO has been won over on a co-operative publicity effort.

An attendant, dressed as a postman, paraded the town with a normal post-bag showing film and theatre credits.

* * *

C. **WATTS**, of the **Gaumont, Birmingham**, staged a musical prologue for "The 13th Letter," the angle being that "The 13th Letter" is "M" for music. This received Press recognition.

* * *

INTRIGUING small-card throwaways were used by **E. Williams** at the **Gaumont, Ilfracombe.** These read: "'M.' Can you guess this mystery film title? The film will be at the Gaumont." This minimum of wording undoubtedly caused the recipients to wonder what it was all about. An effort of this description needs a strong follow-up campaign and Williams supported the distribution with a number of shop-window displays, the centre of each being a letter "M" with the film title spelled out.

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COMPTON ORGANS

The Compton Theatrone

The Compton Theatrone is the most advanced pipeless organ yet evolved for entertainment purposes. It gives the tones of a good theatre organ and can be installed without structural alterations as it requires no organ chambers.

Recent examples can be heard at the Miners' Welfare Centre, Skegness, and at the Pavilion, Broadstairs, where a similar instrument has recently been supplied to the Broadstairs Corporation. A three-manual Compton Concert Electrone has been hired by the London County Council and installed in the Royal Festival Hall, South Bank.

Enquiries to:—

The John Compton Organ Company, Ltd.,
Minerva Road, North Acton,
London, N.W.10.

Telephone: ELGar 6666/7/8

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine" Annual Championship Awards.

Gone to Earth: F. Thurman, Grand, Nottingham; J. James, Regal, Trowbridge.

Wings Over the World: B. Craig, Odeon, Cardiff.

All Quiet on the Western Front: J. Kerr, Tower, Helensburgh; A. Southall, Popular, Derby.

Old Mother Riley's Jungle Treasure: F. Brissenden, Gaumont, Dover.

Bitter Rice: L. Robbins, Granby, Reading.

The Fabulous Dorseys: D. Williams, Gaumont, New Cross.

The Tougher They Come: D. Williams, Gaumont, New Cross; W. Donkin, Gaumont, Hamilton.

For Heaven's Sake: L. Spurgin, Palladium, Birmingham; J. Dye, Empire, Dundee.

Halls of Montezuma: E. Amos, Odeon, Islington; A. Levenson, A/M, Odeon, Southend.

Murder Without Crime: F. Mobbs, Savoy, Leicester; M. Castledine, Majestic, Retford.

The Steel Helmet: C. Brodie, Regal, Barrow-in-Furness; E. Hague, Hippodrome, Nuneaton.

The Jolson Story: J. Hill, Theatre, Hawich.

Monkey Business—It's a Gift: W. Huish, Theatre Royal, Bolton.

You're in the Navy Now: C. Smith, Regent, Brighton.

The Breaking Point: E. Sinnett, Ritz, Erith; S. Sale, Granada, Dover; D. Hughes, Regal, Cheltenham.

Harvey: L. Wilkinson, Odeon, Nottingham; G. Lockyer, Odeon, Stafford.

Plus De Vacances Pour Le Bon Dieu: D. Day, PH, York.

Diamond Jim: W. Wood, Majestic, Chester.

The Dark City—Aloma of the South Seas: D. May, Bristol, Birmingham.

The Franchise Affair: C. Revis, Regal, Leeds.

The Adventurers: J. Pleasants, Gaumont, Chatham; M. Saxton, Odeon, Farncombe; D. McGregor, New PH, Edinburgh.

Colt .45: J. Smith, A/M, Regal, Kirkcaldy.

The Woman in Question: J. Murphy, Regal, Eastleigh.

Panther's Moon: J. Murphy, Regal, Eastleigh.

I Shall Return: W. Ingram, Cinema, Wishaw; J. Dye, Empire, Dundee.

The Daughter of Rosie O'Grady: V. Winterburn, Carlton, Leeds; J. McDonald, Rex, Riddrie; J. Campbell, Olympia, Bridgeton; A. E. Southall, Popular, Derby; C. Allison, Rex, Motherwell.

Personal Appearance: E. Pike, Odeon, Southend; F. Hawkins, Gaumont, Nottingham; C. Watson, New Coliseum, Whitley Bay.

Happy Go Lovely Contest: R. Parsons, Piccadilly, Birmingham; A. Gray, Regal, Oxford; J. L. Claughton, Empress, Urmston.

Flame and the Arrow: E. Cooper, Royalty, Harborne; C. Greenwood, Regal, Windsor; A. Lewis, Regal, Handsworth; R. G. Stephenson, Whiteladies, Bristol.

Blackmailed: L. Wilkinson, Odeon, Nottingham; R. Fielder, Oak, Selly Oak.

Pool of London: R. Fray, Regent, Hinckley; H. Gent, Hippodrome, Liverpool; A. M. Dunn, Alhambra, Perth; P. Braithwaite, A/M, Odeon, Brighton; A. M. Burton, Gaumont, Halifax; R. W. Clark, Gaumont, Redditch; M. Cheepen, Troxy, Stepney.

Theatre Publicity: A. Street, Odeon, Newton Abbot; G. Lockyer, Odeon, Stafford; C. Coles, Coronation, Manor Park; D. Jones, Odeon, Bognor Regis; N. Cox, Hippodrome, Middlesbrough; S. Springfield, Palace, Eltham; H. Cherry, Odeon, Paignton; J. Wilson, Gaumont, Cricklewood; L. Chapman, Electric, Halifax; N. Dean, Ritz, Aldershot; V. Crawley, Odeon, Sevenoaks; J. Griffiths, Majestic, Salop; J. Dye, Empire, Dundee; W. Watson, Regal, Edinburgh; C. Tooth, Odeon, Shettleston; A. Dodd, Rex, Consett; G. Merrett, Carlton, London, N.1; J. Williams, Cinema, Falkirk; F. Gilliver, Hippodrome, Ripley; H. J. Grant, Playhouse, Manchester; H. Saunders, Odeon, Prestwich; F. Thurman, Grand, Nottingham; J. O. Neild, Odeon, Barking; C. Epton, Town Hall Cinema, Penistone; J. R. Dixon, Gaumont, Newcastle; D. Fail, A/M, Gaumont, Newcastle; S. V. Murdoch, Corona, Liverpool; H. Morris, Beacon, Smethwick; A. Franklin, Rialto, Liverpool; G. Baker, Gaumont, Dagenham

Newsreel Publicity: J. Livingstone, Savoy, Cleveleys; G. Palmer, Empire, Walsall; C. Farman, Dominion, Blackpool; R. Girdler, Dominion, Hounslow.

Battle of Powder River—The Fat Man: R. Clark, Gaumont, Redditch; D. Jones, H/M, Odeon, Bognor Regis.

The Lemon Drop Kid: J. Philcox, Odeon, Twickenham; J. Bee, Odeon, Worcester; E. D. Hainge, Odeon, Birmingham.

Into the Blue: H. Hall, Cavendish, Derby; M. Lewis, Odeon, Port Talbot.

Better Business Campaign: G. Baker, Gaumont, Dagenham; S. Hobert, Trocette, Bermondsey.

Three Secrets: A. Dodd, Rex, Consett.

Mr. Drake's Duck: R. Romaine, Regal, Darlington; S. Hudson, A/M, Capitol, Hanley.

The Mating Season—The Great Missouri Raid: K. Edmondson, Gaumont, Chester.

Rawhide: J. Ellis, Odeon, Chester.

The Naked Heart: F. Ashbolt, R/M, Regal, Hackney; W. Wilson, Regal, St. Leonards.

Cinderella: H. Bedford, Gaumont, Derby.

The Dark Man — Kansas Raiders: C. Drysdale, Capitol, Leith.

Stage Show: A. Ayres, Savoy, Wandsworth.

Press Publicity: G. Lockyer, Odeon, Stafford; M. Cheepen, Troxy, Stepney.

Kiss Tomorrow Goodbye: Mr. Bonnick, R/M, Capitol, Bolton; K. Kelsall, Palladium, Oldham; N. Scott-Buccleuch, Regent, Norwich.

Public Relations: S. Pascoe-Williams, Ritz, Woking; R. Gordon, Odeon, Sketty; G. Baker, Gaumont, Dagenham; G. Lockyer, Odeon, Stafford; P. Walshaw, Odeon, Plymouth; E. Anthony, Dominion, Harrow; J. Bee, Odeon, Worcester; J. Philcox, Odeon, Twickenham; F. Elliott, Dominion, Walthamstow; B. Craig, Odeon, Cardiff; R. Parker, Regal, Torquay; R. Todd, Odeon, Blackpool; F. Minde, Gaumont, Eltham; G. Hurt, Gaumont, Finchley; L. Barry, Savoy, Lincoln; W. Scutt, Hippodrome, Stalybridge; C. Couzens, Forum, Southampton; R. Felton, Odeon, Wolverhampton; C. Reed, Moderne, Bournemouth; M. Cheepen, Troxy, Stepney; A. Pareezer, Odeon, Bognor Regis; L. Baldwin, New Bohemia, Finchley; L. Lovell, Regal, Kirkcaldy; C. Dawson, Odeon, Newport; H. Hall, Cavendish, Derby; A. Pavey, Odeon, Herne Bay; F. Page, Tower, Ancoats; C. I. Rose, Majestic, Staines; F. Lewis, Palace, Ammanford; P. J. Bland, Odeon, Chichester; H. Saunders, Odeon, Prestwich; E. W. McDermott, New Victoria, Preston; T. W. Crook, Casino, Liverpool; E. Pike, Odeon, Southend; R. Fray, Regent, Hinckley; P. Levine, Forum, Kentish Town; The Manager, Tivoli, Glasgow.

Night Without Stars: A. Levenson, A/M, Odeon, Southend! E. J. Amos, Odeon, Islington; R. C. S. Wilmot, Odeon, Newcastle.

Flesh and Blood: P. Jewett, Regal, Kingston; L. Malburn, M/M, Grand, Falmouth.

Branded: A. Dale, A/M, Olympia, Bridgeton; G. Lockyer, Odeon, Stafford; T. Jackson, A/M, Odeon, Harrogate; F. W. Meadows, Odeon, Whalley Range.

Samson and Delilah: L. Barry, Savoy, Lincoln; D. Lowe, A/M, Carlton, Norwich; T. Jackson, Odeon, Harrogate; L. Lovell, Regal, Kirkcaldy; L. A. Denyer, Odeon, Hornchurch; K. B. Lloyd, Odeon, Waterloo, Liverpool; D. F. O'Connell, Odeon, Reading.

The Jackpot: E. Buckle, Casino, Manchester.

Lilli Marlene: The Manager, Gaumont, Liverpool; A. Southall, Popular, Derby.

The Late Edwina Black: R. Parker, Regal, Torquay; A. Alexander, Westover, Bournemouth.

A Walk in the Sun: A. Bartram, Broadway, Hammersmith; R. Kane, Regal, Hounslow.

The Elusive Pimpernel: T. Griffiths, Rialto, Salford.

The Doctor and the Girl: W. Wood, Majestic, Chester.

Wherever She Goes: W. Wood, Majestic, Chester.

Birthday Celebrations: S. F. Ellis, Forum, Ealing.

Fourteen Hours: W. Donkin, Gaumont, Hamilton; J. Pleasants, Palace, Chatham.

This is My Affair: G. Frewin, Gaumont, Rochester; P. Farmer, Gaumont, West Wickham.

The Browning Version: P. J. Bland, Odeon, Chichester; A. M. Carpenter, Gaumont, Barnstaple; L. A. Denyer, Odeon, Hornchurch; F. J. Richmond, Odeon, Colwyn Bay; A. Hughes, Odeon, Coventry; J. E. Browne, Odeon, Yeovil.

Walk Softly, Stranger: J. Williams, Cinema, Falkirk.

Portrait of Clare: F. Hyland, Rialto, Londonderry.

I'll Get By: C. C. W. Scott, Gaumont, Exeter; C. Drysdale, Capitol, Leith.

The Undefeated: C. Mangold, Regal, Cambridge.

The Sands of Iwo Jima: N. Blair, Metropole, Nottingham.

The Renters Help YOU

A RECENT development in film publicity is the much wider use of trailers on 16-mm. stock. There are unlimited possibilities for the exploitation of this medium for advertising our product, and in this direction MGM special publicity division has set a lead with the 16-mm. show in a window of Peter Robinson's, the West End store.

The window is set out as a miniature kinema. Life-size models sit on tip-up seats watching a screen. The 16-mm. projector, separated from the auditorium by drapes, is in full view of the passers-by, who exhibit a great deal of interest in the work of the projectionist operating the machine.

Trailers for current Empire programmes and MGM films scheduled for immediate suburban and provincial release are shown, together with shots of gowns, suits, etc., offered by the store. The trailer show runs for about 10 minutes, and the displayed credit in the window reads: "Peter Robinson present Fashions and Films." The words are changed on alternate days to read: "Films and Fashions."

The 16-mm. projector was loaned by Frank Brockliss and installed by Matt Raymond, of MGM's 16-mm. division, who had a number of technical difficulties to overcome. The loudspeaker is mounted above the pavement immediately outside the window.

Undoubtedly this is the beginning of an era in which a 16-mm. projector will become one of the publicity accessories carried by individual kinemas. It fulfils the most important function of taking trailers away from the kinemas and publicly exhibiting them to the "missing millions."

GFD's "Smuggler's Island" has the sort of title that every showman likes to find among his coming attractions, because it promises fun in exploitation, and the film, therefore, starts off with an advantage.

All the obvious ideas are suggested and many will be adopted; there are old maps and coins, Chinese junks and mystery chests, carved jade and coolie hats. There's a modern angle as well, remember, because smuggling is just as much news today. Ten free 11 in. by 8½ in. stickers are promised free to every kinema showing the film.

The personal recommendation of a well-known film star, in the form of a gramophone record, is offered to all who are due to play "Lights Out." For use two weeks before playdate, this appears to be a very valuable advance plug and one that could be developed to help put over other films. It's just the thing for the sales interval.

Goddard & Smith

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OFFER YOU THROUGH THEIR ORGANIZATION EXPERT ASSISTANCE IN THE SALE AND VALUATION OF PROPERTIES AND OTHER ASSETS OF THE ENTERTAINMENT INDUSTRY.

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H. W. Cherry's snake charmer, who took up position on a pitch directly opposite a main bus stop, focused attention on the poster above, advertising KIM (MGM) at the Odeon, Paignton.

THESE ENTRIES MAKE A POOL OF IDEAS

JOHN BEE, Odeon, Worcester, tells me that when he, together with A. Davids and Miss K. Smith, the respective managers of the Gaumont and St. John's Theatre, travelled 40 miles to a district conference a board with the slogan, "Let's Go to the Pictures," was carried on the tail of the car. They used a borrowed car for the purpose.

* * *

IN WHAT he describes as a "maiden letter" to Showmanship, the manager of Elgin Playhouse, A. M. Addison, gives interesting details of how the "Better Business" campaign is being conducted in town. The local paper ran a competition in which readers were asked to say "When, where, and why" they saw their first picture. Valuable editorial space was also devoted to details of our campaign.

* * *

C. APLIN had lengths of stranded rope in conspicuous positons in the foyers for "The Breaking Point" at the Westover, Bournemouth. A suitably captioned weight was suspended from these.

* * *

A. QUILTER, manager of the Ritz, Penzance, scored a "bull" by persuading the proprietors of the local dance hall to allow the display of a huge banner, advertising "Four Days' Leave" right on front of the building. That is something like salesmanship.

* * *

AT THE conclusion of a 20-minute variety interlude at the Sidcup Regal by Harry Hoper and his Ten Tap Dancers the opportunity was taken by manager S. Bingley to plug the following week's feature, "The Dark Man." Each dancer carried on the stage a large panel bearing one of the letters forming the title of the film. This sort of advertising has been used many times before, but it is always effective.

* * *

IT WAS an achievement for D. Daniell to organise a full composite page ad. for "Harvey" at the Odeon, Ramsgate, considering that the film was only a three-day booking. It cost the theatre nothing and carried four full columns of editorial matter, including three pictures and a cartoon block.

* * *

F. MOORE, of the Gaumont, Harrogate, secured the co-operation of the Sea Cadets when he launched his campaign for "Mystery Submarine." In addition to the usual guard of honour and a street parade of cadets, he arranged a unique foyer display of model German naval craft, replicas of a set once presented to Hitler by his naval High Command. This display got a good Press, and if any other manager is interested the models are the property of one, Lieut.-Cdr. G. Grieve, CO of the Harrogate Sea Cadets.

* * *

PERCY MARTIN, manager of the Savoy, Hayes, Middx., whose long experience in show business has taught him a great deal about the art of display, sends a reminder about an important advertising rule. "Always try to put your publicity at eye level," he says. "People rarely look up and don't like looking down, so if your material is right in front of them they are more likely to see it than if it is over their heads or under their feet." I agree one hundred per cent.

* * *

IT COST P. Buckland-Large 6s. for the material used by him and his projectionists to build a galleon and make a 14-ft. cut-out matador to advertise "Pandora and the Flying Dutchman" at the Rendezvous, Blackpool. The galleon was displayed in a semi-blacked-out foyer and floodlit in green.

* * *

TO PUBLICISE "All About Eve" at the Odeon, Chesterfield, W. Saxton issued a gross of suitably inscribed ball-pens to the principals of local business firms. I would like to know how much this ambitious proposition cost.

* * *

F. FLOOK, manager of the Mile End Empire, had a rubber stamp made to advertise "The Franchise Affair." His idea was to use it on the stop press columns of papers sold locally. Somewhat late in the day, he discovered that the Newspaper Proprietors' Association do not take kindly to this sort of publicity, but was not dismayed. He stamped the message on small gummed labels which were subsequently stuck on the papers sold.

* * *

E. REED, assistant manager of the Regal, Abingdon-on-Thames, makes a practise of letting his customers know the cast of current films. He cuts the details from renters' campaign books, frames the information and has it displayed at the same spot in the vestibule. He says that regular patrons now know where to look for this information on every visit.

* * *

MOTHERWELL HAS practically adopted Donald O'Conner, and all because T. Smith, of the Pavilion, arranged a visit from the star. He is swamped out with requests for Donald's photograph and has cabled California for a thousand copies. This proves conclusively that personal appearances should not be restricted to the most important kinemas.

"KINE."-MGM £500 CONTEST

"Native" Takes Invitation to Civic Leaders

EXTENSIVE road repairs were being carried out in Middlesbrough when John Wilkinson started his campaign for "King Solomon's Mines" at the Elite, and he was able to secure the display of teaser quads in six prominent positions.

The 16-mm. trailer was screened on the main outside wall of the theatre in Linthorpe Road, the main street of Middlesbrough. A screen was placed 24 ft. from the ground and the projector was situated in the flat above the photographer's shop opposite the kinema.

The trailer was also screened each day in the photographer's shop window during opening hours.

The theatre foreman and the chief operator made a display for the stage and all the staff co-operated in executing a striking foyer display which was built around a lion's head used to represent MGM's Leo. Animal heads, spears, shields, etc., were loaned by a local museum. A cave effect was obtained by the use of black masking and shrubbery.

For a street stunt on the Saturday before playdate the foreman dressed as a native chief, delivered invitations to see the film to the mayor, chief constable and the editors of the local Kemsley newspapers.

Trailers in Schools

RECORDS WERE broken by "King Solomon's Mines" at the Regent, Paignton, where C. Painter carried out a comprehensive campaign with the assistance of E. A. James, MGM special publicity representative.

The 16-mm. trailer was shown at all local schools and nightly in a large shop window by the bus terminus where it attracted a crowd at every screening.

With the co-operation of local traders, including Paignton Zoo, Painter arranged a composite page in the *Paignton Observer*. Two other papers gave editorial space to the national Safari contest arranged with the East Africa Tourist Association.

Special posters were prominently displayed on all buses in the area. The campaign also included ten window displays in the main shopping area.

Animated Display

AN ANIMATED canopy display was devised by Arthur Lowrie to publicise "Vengeance Valley" at the Ritz, Hastings. It consisted of a gunman firing over a boulder, the whole display being outlined in lights. Gun-flashes were represented by two strip lights with a "flasher" connected in the circuit.

This was placed on the right of the canopy. On the left were two cut-out boulders. Behind this was a large wheel with 4-ft. cut-out heads of Burt Lancaster and Robert Walker, and these slowly revolved so that one only came into view in the space between the boulders. The flash of the gun operated with the appearance of the heads. An old curtain motor was adapted to provide the motive power.

Kirkcaldy Contest

L. LOVELL ran a novel competition through the *Kirkcaldy Times* for "Three Little Words" at the Regal, Kirkcaldy.

Entrants were invited to name the ladies who had danced with Fred Astaire in his various films.

The film's tunes were played over the non-sync. and by the band at the Tudor ballroom. The music angle was also plugged by a full window display at the main music store and by a tie-up with the local school of dancing.

"Annie" Sings

A TALENTED member of the staff was featured in D. Allison's "live trailer" for "Annie Get Your Gun" at the Kirkcaldy Rio.

Attired in "Annie" costume, she sang two numbers from the film. "Annie" had her dressing-room in the balcony foyer where a door bore the name "Annie Oakley" and a large star.

Allison made a stage show of the "Mobo" pony express competition.

Window tie-ups were arranged with agents for Mobo toys, Annie Oakley shoes, and with book and music shops.

Civic Preview

NATT MATTHEWS conducted a dignified campaign for "The Next Voice You Hear" at the Ritz, Leyton. Civic heads of two boroughs and religious leaders representing all denominations were present at a special preview.

The *Stratford Express* gave a four-column spread to a picture of the distinguished audience with a lengthy account of the favourable opinions expressed by those present.

To exploit "Three Guys Named Mike," "blow-ups" of pictures of the stars were displayed in a novel way in the main vestibule. Three large cards worded "To Van Johnson," "To Howard Keel," and "To Barry Sullivan," with faked postage stamps and poster markings were erected against each star and adjacent was a quad worded, "The management of this theatre guarantees that all letters will be sent to Metro-Goldwyn-Mayer, who has agreed to forward them to the stars concerned." This display was some 20 ft. high by 14 ft. wide.

These are in the Running . . .

OTHER entries have been received as follows:—

"Watch the Birdie."—A. D. Smith, A/M, Regent, Norwich; A. Coombes, A/M, Grand, Banbury; A. S. Dale, A/M, Olympia, Bridgeton.

"Two Weeks with Love."—F. J. Gatt, A/M, Picture House, Trafford.

"Miniver Story."—A. T. Tilney, Olympia, Newport; J. M. Hart, Grosvenor, Hillhead; E. K. Crookes, Regal, Stirling; W. Dodds, County, Warwick; J. Kerr, Tower, Helensburgh; A. A. Wilson, A/M, Regal, Paisley; J. W. James, A/M, Regal, Trowbridge; L. J. Lyons, Regal, Atherstone; D. Vincent, Shaftesbury, Leeds.

"Three Guys Named Mike."—R. W. Parker, Regal, Torquay; W. C. Winter, Embassy, North Harrow; M. J. Zagury, A/M, Palace, Kensal Rise, N.W.10.

"The Next Voice You Hear."—R. C. Hoskins, A/M, Regal, Putney; H. O. Stanley, Ritz, New Southgate; A. G. Alexander, A/M, Westover, Bournemouth; P. Levine, R/M, Forum, Kentish Town; J. G. Roe, Regal, Kingston-on-Thames.

"To Please a Lady."—R. W. Clark, Gaumont, Redditch; M. W. Saxton, Odeon, Farncombe; M. W. Shaw, Trocadero, New Brighton.

"Crisis."—E. W. Meadows, Odeon, Whalley Range.

"Vengeance Valley."—E. Bell, Central, Reading.

"Kim."—J. Brown, New Victoria, Edinburgh.

"Father of the Bride."—V. Robson, Essoldo, Slough; C. Farman, Dominion, Blackpool; J. Dickson, Regal, Falkirk; J. L. McDonald, Rex, Riddrie.

"A Life of Her Own."—G. Lockyer, Odeon, Stafford; D. Robilliard, Regal, Barrow-in-Furness.

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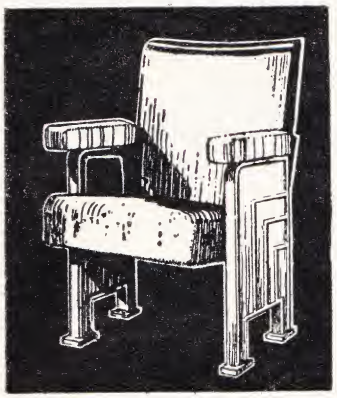
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LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Mon., June 4	10.30 & 2.30	U.A. Theatre, Film House	Life in Her Hands	United Artists	Kathleen Byron	A
,, ,, 4	11.00	Crown Theatre	Magic Canvas ; Unknown Quantity ; A Bridge in Persia (Shorts)	Apex ...	———	—
Tues., ,, 5	10.30 & 2.30	U.A. Theatre, Film House	Once a Thief	United Artists	Cesar Romero ...	A
,, ,, 5	10.30 & 2. 30	Century Theatre	Bird of Paradise	20th Century-Fox	Jeff Chandler ...	A
,, ,, 5	10.30	Studio One ...	Never a Dull Moment	RKO-Radio	Irene Dunne ...	U
,, ,, 5	2.30	Hammer Theatre	Apache Chief ; African Scrap Book (Short)	Exclusive ...	Alan Curtis ...	U
,, ,, 5	10.45	Private Theatre	Six Shorts	Paramount ...	———	—
,, ,, 5	2.45	Private Theatre	Six Shorts	Paramount ...	———	—
,, ,, 5	10.45	Pathe House, Theatre "C"	Blues Busters	AB-Pathe ...	Leo Gorcey ...	U
Wed., ,, 6	10.30 & 2.30	U.A. Theatre, Film House	Quicksand	United Artists	Mickey Rooney ...	A
,, ,, 6	10.30 & 2.30	Own Theatre ...	You Belong to My Heart... ...	MGM ...	Lana Turner ...	U
,, ,, 6	10.45	Studio One ...	Talk of a Million	AB-Pathe ...	Jack Warner ...	U
,, ,, 6	10.30	Rialto ...	Hell is Sold Out	Eros	Richard Attenborough	A
,, ,, 6	10.30	Crown Theatre	Isle of Forgotten Sins (Reissue) ...	Adelphi ...	John Carradine ...	A
Thur., ,, 7	10.30	Studio One ...	My Forbidden Past	RKO-Radio	Ava Gardner ...	A
,, ,, 7	2.30	Hammer Theatre	War Correspondent	International	Robert Mitchum	A
,, ,, 7	10.30	Hammer Theatre	Fighting Coast Guard	Republic ...	Brian Donlevy ...	U
BIRMINGHAM.						
Tues., June 5	10.30	Scala	Once a Thief	United Artists	Cesar Romero ...	A
Wed., ,, 6	10.30	Futurist ...	Quicksand	United Artists	Mickey Rooney ...	A
,, ,, 6	10.30	Forum	Young Wives' Tale ; Congo Harvest	AB-Pathe ...	Joan Greenwood	A
,, ,, 6	10.30	West End ...	When I Grow Up	Eros	Bobby Driscoll ...	U
Thur., ,, 7	10.30	West End ...	Hell is Sold Out	Eros	Richard Attenborough	A
Fri., ,, 8	10.45	Scala	Sirocco	Columbia ...	Humphrey Bogart	A
,, ,, 8	10.30	West End ...	Bonaventure	GFD	Claudette Colbert	A
CARDIFF.						
Tues., June 5	10.45	Park Hall ...	Black Jack	International	George Sanders ...	A
,, ,, 5	10.45	Odeon	White Corridors	GFD	Googie Withers ...	A
Wed., ,, 6	10.45	Park Hall ...	Sirocco	Columbia ...	Humphrey Bogart	A
,, ,, 6	10.30	Odeon	When I Grow Up	Eros ...	Bobby Driscoll	U
Fri., ,, 8	10.30	Park Hall ...	Beyond Shanghai ; Let's Go Crazy	Adelphi ...	———	U
,, ,, 8	10.45	Olympia ...	Young Wives' Tale ; Congo Harvest	AB-Pathe ...	Joan Greenwood	A
,, ,, 8	10.30	Odeon	Hell is Sold Out	Eros ...	Richard Attenborough	A
,, ,, 8	10.45	Empire	Bonaventure	GFD	Claudette Colbert	A
GLASGOW.						
Tues., June 5	10.45	La Scala ...	Once a Thief	United Artists	Cesar Romero ...	A
,, ,, 5	10.30	Cosmo	Beyond Shanghai ; Let's Go Crazy	Adelphi ...	———	U
,, ,, 5	10.45	Green's Playhouse	Black Jack	International	George Sanders ...	A
Wed., ,, 6	10.45	Cosmo	The Painted Hills	MGM ...	Lassie	U
Fri., ,, 8	10.45	La Scala ...	Quicksand	United Artists	Mickey Rooney ...	A
,, ,, 8	10.45	New Savoy ...	Bonaventure	GFD	Claudette Colbert	A
LEEDS.						
Tues., June 5	10.45	Tatler	Once a Thief	United Artists	Cesar Romero ...	A
,, ,, 5	10.45	Odeon	White Corridors	GFD	Googie Withers ...	A
Thur., ,, 7	10.45	Tower ...	Sirocco	Columbia ...	Humphrey Bogart	A
Fri., ,, 8	10.45	Tatler	Quicksand	United Artists	Mickey Rooney ...	A
,, ,, 8	10.30	Tower ...	Black Jack	International	George Sanders ...	A
,, ,, 8	10.30	Scala	Bird of Paradise	20th Century-Fox	Jeff Chandler ...	A
,, ,, 8	10.45	Majestic ...	Bonaventure	GFD	Claudette Colbert	A
LIVERPOOL.						
Tues., June 5	10.30	Futurist ...	Once a Thief	United Artists	Cesar Romero ...	A
Wed., ,, 6	10.30	Odeon	When I Grow Up	Eros	Bobby Driscoll ...	U
Thur., ,, 7	10.30	Odeon	Black Jack	International	George Sanders ...	A
,, ,, 7	10.45	Gaumont ...	Bird of Paradise	20th Century-Fox	Jeff Chandler ...	A
Fri., ,, 8	10.30	Scala	Quicksand	United Artists	Mickey Rooney ...	U
,, ,, 8	10.30	Forum	The Painted Hills	MGM ...	Lassie	A
,, ,, 8	10.30	Odeon	Hell is Sold Out	Eros ...	Richard Attenborough	A
,, ,, 8	10.45	Gaumont ...	Bonaventure	GFD	Claudette Colbert	A
MANCHESTER.						
Tues., June 5	10.45	Oxford St. P.H.	Quicksand	United Artists	Mickey Rooney ...	A
,, ,, 5	10.30	Theatre Royal ...	The Champ (Reissue) ; Family Portrait	New Realm ...	Linda Darnell ...	A
,, ,, 5	10.30	Gaiety	Whispering Skull ; Wild Horse Phantom	Exclusive ...	Tex Ritter ...	U
Wed., ,, 6	10.45	Oxford St. P. H.	Life in Her Hands	United Artists	Kathleen Byron	A
,, ,, 6	10.30	Continental ...	Down with Riches	Archway ...	Anna Magnani ...	A
Fri., ,, 8	10.45	Oxford St. P.H.	Once a Thief	United Artists	Cesar Romero ...	A
,, ,, 8	10.45	Theatre Royal ...	Sirocco	Columbia ...	Humphrey Bogart	A
,, ,, 8	10.45	Odeon	Bird of Paradise	20th Century-Fox	Jeff Chandler ...	A
,, ,, 8	10.45	Gaumont ...	Bonaventure	GFD	Claudette Colbert	A
NEWCASTLE.						
Tues., June 5	10.30	Essoldo ...	Quicksand	United Artists	Mickey Rooney ...	A
,, ,, 5	10.30	Odeon	White Corridors	GFD	Googie Withers ...	A
Wed., ,, 6	10.30	Haymarket ...	The Painted Hills	MGM ...	Lassie	U
,, ,, 6	10.45	Essoldo ...	Sirocco	Columbia ...	Humphrey Bogart	A
Fri., ,, 8	10.30	Essoldo ...	Once a Thief	United Artists	Cesar Romero ...	A
,, ,, 8	10.30	Pavilion ...	Bonaventure	GFD	Claudette Colbert	A
SHEFFIELD.						
Tues., June 5	10.30	Cinema House	White Corridors	GFD	Googie Withers ...	A
Thur., ,, 7	10.30	Gaumont ...	Bird of Paradise	20th Century-Fox	Jeff Chandler ...	A
Fri., ,, 8	10.30	Cinema House ...	Once a Thief	United Artists	Cesar Romero ...	A
,, ,, 8	10.30	Gaumont ...	Bonaventure	GFD	Claudette Colbert	A

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"Life in Her Hands" (*United Artists*).—A Crown Film Unit production which tells the story of a young woman who, when her husband is killed in a motor accident, decides to become a nurse.

"Once a Thief" (*United Artists*).—Drama of a girl who falls in with a shoplifter in San Francisco and is later charged with murder.

"Bird of Paradise" (*20th Century-Fox*).—Technicolor romantic drama, filmed in the Hawaiian Islands, dealing with a Frenchman's love for a Polynesian girl and its tragic consequences.

"Never a Dull Moment" (*RKO-Radio*).—Romantic comedy describing how a famous song writer marries a cowboy and swops the luxuries of New York for his ranch out west.

"Apache Chief" (*Exclusive-Lippert*).—Story describing how peace is brought about between an Apache tribe and settlers.

"Blues Busters" (*AB-Pathé*).—Musical comedy featuring the Bowery Boys.

"Quicksand" (*United Artists*).—Crime drama in which Mickey Rooney in order to impress his girl friends, drifts into crime, is blackmailed and becomes involved in murder.

"You Belong to My Heart" (*MGM*).—Romantic musical comedy in Technicolor, telling of the romance between a famous film star and an exiled king.

"Talk of a Million" (*AB-Pathé*).—Set in Ireland, this comedy concerns a philosophical family man's experiences with local villagers who believe he is about to inherit a fortune.

"Hell Is Sold Out" (*Eros*).—Raymond Stross British production about a Swedish girl who poses as the widow of a best-selling novelist, and continues the deception when he returns from a German prison camp.

"Isle of Forgotten Sins" (*Adelphi*).—Reissue, first reviewed in KINE. December 16, 1943, concerning the rivalry between deep-sea divers and crooks.

"My Forbidden Past" (*RKO-Radio*).—Romantic drama set in New Orleans at the turn of the century. It deals with a ruthless woman's schemes to marry a handsome but penniless young doctor.

"War Correspondent" (*International*).—Story of the campaigns in North Africa and Sicily, as seen through the eyes of the infantryman

"Fighting Coast Guard" (*Republic*).—Story of the American coast guard vice during the last war.

JUNE 4 RELEASES

British Lion-Independent.—"The Late Edwina Black," British (A), 7,000 feet.

Butcher's.—"Paul Temple's Triumph," British (U), 7,246 feet.

Exclusive.—"Bandit Queen," American (U), 6,280 feet.

GFD.—"Abbott and Costello Meet the Invisible Man," American (U), 7,394 feet; "Hollywood Story," American (A), 6,892 feet.

Renown.—"Tom Brown's Schooldays," British (U), 8,605 feet.

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CLEAR YOUR DATES FOR THE TECHNICOLOR SPECTACLE OF THE YEAR!



Bird of Paradise

STARRING

LOUIS JOURDAN · DEBRA PAGET · JEFF CHANDLER

Written and Directed by DELMER DAVES · Associate Producer HARMON JONES

20th CENTURY-FOX

TRADE SHOWS

LONDON CENTURY THEATRE
TUESDAY, JUNE 5, at 10.30 a.m. & 2.30 p.m.

LIVERPOOL GAUMONT THEATRE
THURSDAY, JUNE 7, at 10.45 a.m.

SHEFFIELD GAUMONT THEATRE
THURSDAY, JUNE 7, at 10.30 a.m.

MANCHESTER ODEON THEATRE
FRIDAY, JUNE 8, at 10.45 a.m.

LEEDS SCALA THEATRE
FRIDAY, JUNE 8, at 10.30 a.m.

NEWCASTLE CENTURY THEATRE
TUESDAY, JUNE 12, at 10.30 a.m. & 3 p.m.

BIRMINGHAM WEST END THEATRE
WEDNESDAY, JUNE 13, at 10.30 a.m.

CARDIFF EMPIRE THEATRE
FRIDAY, JUNE 15, at 10.45 a.m.

GLASGOW CENTURY THEATRE
FRIDAY, JUNE 15, at 11 a.m. & 2.30 p.m.

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★ DEAN MARTIN ★ JERRY LEWIS	HAL WALLIS' ***That's My Boy***
★ BING CROSBY ★ JANE WYMAN ★ FRANCHOT TONE ★ ALEXIS SMITH	FRANK CAPRA'S ***Here Comes The Groom***
★ MONTGOMERY CLIFT ★ ELIZABETH TAYLOR ★ SHELLEY WINTERS	GEORGE STEVENS' **A PLACE IN THE SUN**
★ RAY MILLAND ★ JAN STERLING	PERLBERG & SEATON'S **RHUBARB**
★ RAY MILLAND ★ JOAN FONTAINE ★ TERESA WRIGHT	GEORGE STEVENS' ***Something To Live For***
★ JOAN FONTAINE ★ JOHN LUND	**RENDEZVOUS**
★ RONALD REAGAN ★ RHONDA FLEMING	**HONG KONG** COLOR BY TECHNICOLOR
★ BOB HOPE ★ HEDY LAMARR	**???HOPECOMEDY** (TITLE TO BE ANNOUNCED LATER)